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# ABSOLUTE TREFFSICHERHEIT AUF DER VIOLINE

ABSOLUTE ACCURACY OF  
INTONATION ON THE VIOLIN

NEUE METHODE VON NEW METHOD BY  
**SIEGFRIED EBERHARDT**

PREIS M. 4.— NO  
PRICE SH. 4/.NET



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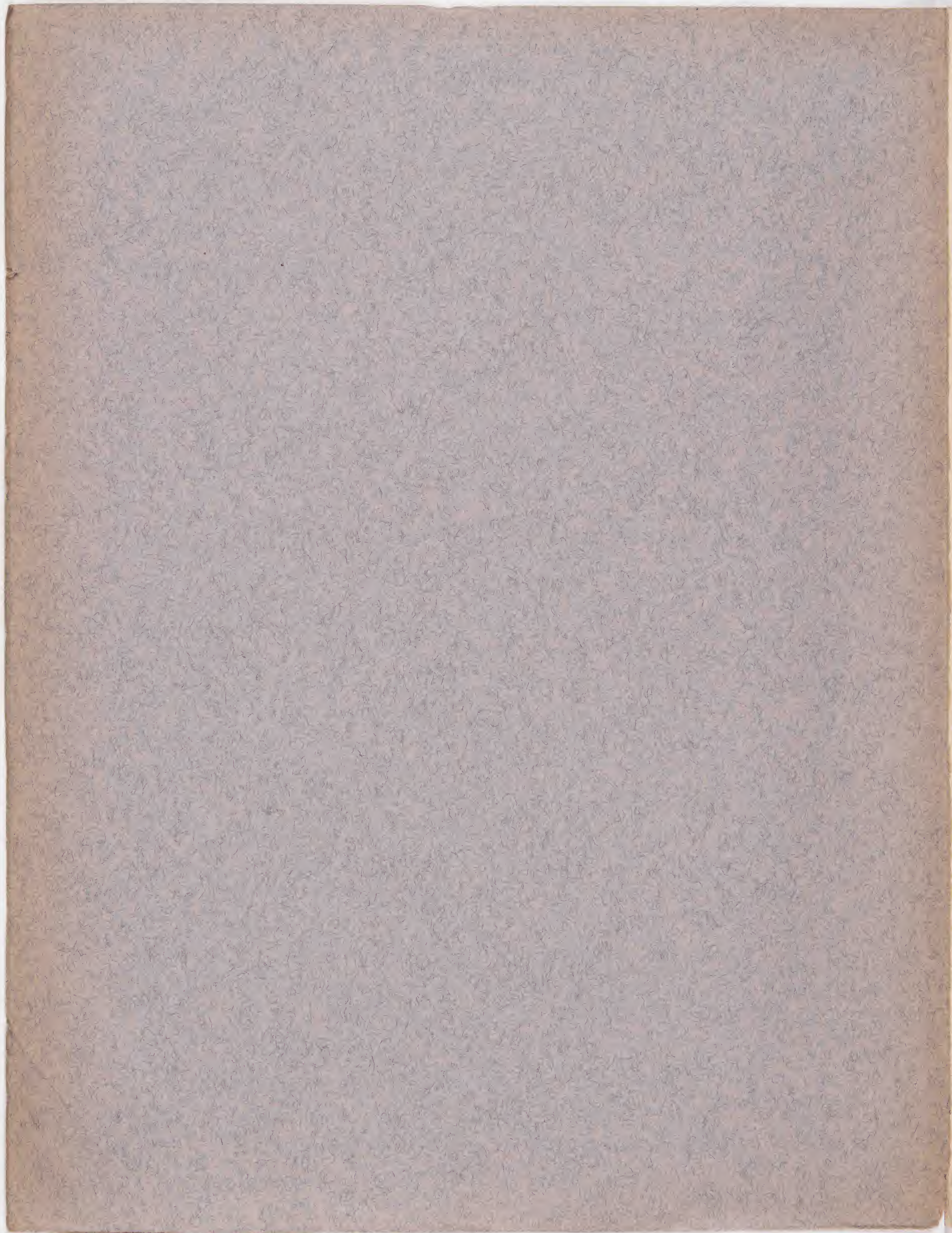
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Herrn Professor BERNHARD DESSAU in dankbarer Verehrung

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**Einige Gutachten**  
hervorragender Virtuosen und Pädagogen  
über  
**Siegfried Eberhardt's**  
**ABSOLUTE TREFFSICHERHEIT**  
**AUF DER VIOLINE.**



**Max Grünberg.**

Das Ei des Kolumbus! Sie kennen ja die sprichwörtliche Anekdote. Jeder kann das Experiment nachmachen, der die einfache Ausführung kennt. So wird es Ihrer Methode zur Erreichung einer absoluten Treffsicherheit auf der Violine ergehen. Die Sache ist *so einfach und folgerichtig*, daß ein Zweifel an der Stichhaltigkeit Ihrer Ausführungen und den praktischen Übungen *kaum aufkommen kann*. Mein Vergleich mit der scherzhaften Anekdote hinkt allerdings — (wie alle Vergleiche) — insofern, als man mit Sicherheit annehmen kann, daß die bedeutendsten Geiger Ihre Methode bereits praktisch ausüben — ausüben müssen, weil sonst die bewunderungswerte Sicherheit ihrer Technik nicht möglich wäre. Was die geniale Veranlagung dieser Künstler instinktiv richtig erfaßt, ist jedoch den meisten Geigenspielenden in seiner Ausführung ganz unbekannt.

*Es bleibt Ihr Verdienst, die Basis und den Weg zur Erlangung der jedem Geiger nötigen Treffsicherheit klar dargestellt und die Mittel zu ihrer Erreichung geboten zu haben. —*

Sobald Ihr Werk im Druck vorliegt, werde ich es nicht nur empfehlen, sondern auch bei meinen Schülern einführen.

**Some Testimonials**  
of distinguished Violinists and Teachers  
of Violin playing  
on  
**Siegfried Eberhardt's**  
**ABSOLUTE ACCURACY**  
**ON INTONATION OF THE VIOLIN.**



**Max Grünberg.**

The egg of Columbus! No doubt you know the proverbial anecdote. Once you know how simple the experiment is, anybody can do it. It will be the same with your method for attaining an absolute accuracy of intonation on the violin. It is *such a simple and obvious matter* that *hardly any doubts will arise as to the correctness of your arguments* and the fitness of your practical exercises. My comparison to the anecdote, however, has its weak point, as all comparisons have, in this respect that one may assume with certainty that most prominent violinists are already employing your method, nay, they must be employing it, or else the admirable infallibility of their technique would not be possible. Their genius grasps these things instinctively, but the great mass of violinists are still ignorant of them.

*It is your merit to have laid the foundation and shown the way to the attainment of the accuracy of intonation that is indispensable to any violinist.*

As soon as your work is published I shall not only recommend it, but also employ it myself in my lessons.



**Prof. Gustav Holländer.**

Herr Siegfried Eberhardt war bereits in seiner ersten Arbeit: „Der beseelte Ton“ mit Erfolg bestrebt, den Problemen der Vortragskunst nachzuspüren.

In dem mir zur Begutachtung vorgelegten neuen Werk: „Neue Methode der Treffsicherheit“ konnte ich feststellen, daß der Verfasser die Fehler, welche die meisten angehenden Violinspieler an der Erlangung einer sicheren Fingertechnik hindern, *klar erkannt und für deren Abstellung ein sicheres Mittel* gefunden hat. Sowohl der theoretische Teil, als ganz besonders das zweckentsprechende Übungsmaterial, welches in seiner Reichhaltigkeit und sorgsamem Anordnung für sich allein dem Wert einer Violinschule gleichkommt, zeugen *von genauester Sachkenntnis und Erfahrung. Sie müssen — richtig angewandt — unbedingt zur Erwerbung einer zuverlässigen, ja virtuoson Technik führen.* Ich kann daher nur wünschen, daß recht viele Lehrende und Lernende sich dieses Werkes bedienen und daraus Nutzen ziehen mögen.

**L. May.**

*Siegfried Eberhardt's* neues Werk: „Die absolute Treffsicherheit auf der Violine“ ist für jeden Geiger von *unschätzbarem Wert.*

Das wichtige Kapitel behandelt die Violintechnik *in erschöpfender Weise* und dürfte bald Gemeingut aller Violinspieler sein.

Ich werde nicht verfehlen, das Werk überall einzuführen.

**Professor Waldemar Meyer.**

Es bereitet mir besonderes Vergnügen, der „Neuen Methode der Treffsicherheit für Violine“ von *Siegfried Eberhardt* ein Geleitwörtchen mit auf den Weg in die Öffentlichkeit zu geben. Von den vielen Studienwerken, die mir in den letzten Jahren vorgelegen, erscheint mir das von Eberhardt *nach den Übungen von Sevcik als das bedeutendste.* Als praktisch denkender und mich noch ausübend betätigender Geiger bin ich gegen vieles Überzeugenwollen mit Theorien und Analysen des Körpers. Der Vogel lernt vom anderen das Singen, ohne Vorträge über Kehlkopf, Stimmbänder, Zunge, Atem für Monate und Jahre anhören zu müssen. Und da hat nun Eberhardt derartige praktische Übungen aufgezeichnet, daß, wenn Lehrer und Schüler auf den Stoff eingehen, *eine zuverlässige und große Technik systematisch und sicher aufgebaut wird.*

Auch für den Virtuosen dürfte es interessant sein, vieles, was er von Natur richtig macht, nun durch

**Prof. Gustav Holländer.**

In his first work „Violin Vibrato“ Herr Siegfried Eberhardt has already successfully endeavoured to solve the problems of the art of musical execution.

After looking over his latest work, „The New Method of Accuracy of Intonation“ I can state that the author has succeeded in finding out the real faults that prevent most beginners from acquiring a reliable finger technique, and *that he has found unfailing means to correct them.* The theoretical part, and still more the extremely appropriate exercises — the latter being by their careful arrangement and number almost equal to a valuable School of Violin playing — *prove their author's intimate knowledge and experience of the matter in question. Properly applied, they are bound to produce an even and brilliant technique.* I can therefore but wish that students and teachers should make use of this work.

**L. May.**

*Siegfried Eberhardt's* latest work, „Absolute Accuracy of Intonation on the Violin“, will be of *incalculable value* to all violinists.

This important work is *an exhaustive treatise* on the technique of violin playing. It will, no doubt, soon be the common property of all those who play the violin.

I shall not fail to introduce the work wherever I can.

**Professor Waldemar Meyer.**

I have great pleasure in writing a few lines of introduction to the „New Method of Absolute Accuracy of Intonation“ by *Siegfried Eberhardt*, that may accompany this work on its way into the world. *After Sevcik's Exercises these studies by Eberhardt seem to me the most noteworthy of all instructive works* I have come across in the course of the last few years. Still playing in public, and accustomed to thinking about my work, I am rather opposed to all attempts of convincing by theories and analyses of the action of the body. Birds sing without having listened for months and years to lectures on the larynx, vocal chords, tongue, or breath. — Now Eberhardt has set down such practical exercises that *a reliable and powerful technique may be safely and systematically built up* if master and pupil pay proper attention to the matter as given here.

For the virtuoso, on the other hand, it may be of interest to practise and accomplish by Eberhardt's



Eberhardts Werk mit Bewußtsein studieren und erreichen zu können.

#### Hofrat Prof. Carl Schroeder.

Mit lebhaftem Interesse habe ich die „Neue Methode der Treffsicherheit für Violine“ von Siegfried Eberhardt kennen gelernt. Das Werk besteht aus zwei Teilen, einem theoretischen und einem praktischen. Im ersteren weist der Verfasser nach, daß es bei einer isolierten Fingertechnik im Violinspiel keine absolute Treffsicherheit namentlich beim Erfassen entfernter Intervalle geben kann. Die technischen Mißerfolge mancher sehr begabten Violinisten sind damit begründet, daß diese wohl die Finger zur möglichsten Fertigkeit trainieren, jedoch der Führung des linken Arms wenig oder gar keine Beachtung schenken. Der physiologische Bewegungsvorgang beim Ergreifen entfernter Intervalle ist vom Autor *so anschaulich und überzeugend dargestellt, daß seine Richtigkeit und Notwendigkeit wohl jedem Geiger einleuchten wird.* Der theoretische Teil ist daher von *besonderem großen Wert* und nur unter der Voraussetzung der darin enthaltenen Ausführungen ist mit dem zweiten „praktischen Teil“, der aus einer systematisch geordneten Reihe solcher Übungen besteht, in denen sich die Mehrzahl aller in Frage stehenden Schwierigkeiten vorfinden, eine sichere Technik zu erzielen.

Die violinspielende Welt sei hiermit auf das technische Problem und das grundlegende Werk Siegfried Eberhardts besonders aufmerksam gemacht.

#### Arrigo Serato.

Ich habe die Methode („Absolute Treffsicherheit auf der Violine“) von Herrn Siegfried Eberhardt geprüft und kann bestätigen, daß sie auf *der besten Grundlage und auf der Kenntnis der einzig richtigen und brauchbaren Violintechnik* beruht. Es ist ein *sehr verdienstvolles* Werk, das ohne Zweifel für die jungen Geiger *sehr nützlich* sein wird. Ich bin daher überzeugt, daß diese Methode ausgezeichnete Resultate erzielen wird.

#### Alfred Wittenberg.

Die „Neue Methode der Treffsicherheit“ von Herrn Eberhardt halte ich *für ein epochemachendes Werk.* Der theoretische wie der praktische Teil des Werkes sind *von großer Bedeutung und Klarheit.* Ein Studium dieses Werkes *muß für den Schüler von größtem Nutzen sein.* Ich werde nicht verfehlen, meinen Schülern das neue Werk von Herrn Eberhardt auf das wärmste zu empfehlen. —

method things which up to now he used to do by instinct only.

#### Prof. Carl Schroeder.

It was most interesting for me to study Siegfried Eberhardt's "New Method of Absolute Accuracy of Intonation on the Violin". The work consists of a theoretical and a practical part. In the former the author proves that by employing finger technique only there can be no absolute certainty of intonation on the violin, especially not in the case of large intervals. The technical failures of many talented fiddlers are based upon the fact that although the fingers have been trained to great dexterity no attention was paid to the employment of the left arm. The physiological process of taking large intervals has been *explained by the author with such clearness of thought and evidence that all violinists will be obliged to accept his arguments.* The theoretical part, therefore, is *most important*, and without it no thorough technique can be attained by the second part which contains a system of progressive exercises of the difficulties mentioned in the theoretical part of the book.

The attention of all violinists should therefore be called to the technical problem and to the fundamental work of Siegfried Eberhardt.

#### Arrigo Serato.

I have examined the "Method of Absolute Accuracy of Intonation" by Siegfried Eberhardt, and I can affirm *that it is based on a very solid foundation and on the knowledge of the only true and just technique of the violin.* It is a *very admirable* book which will, no doubt, be *of great value* to the young students. I am convinced that this method will produce excellent results.

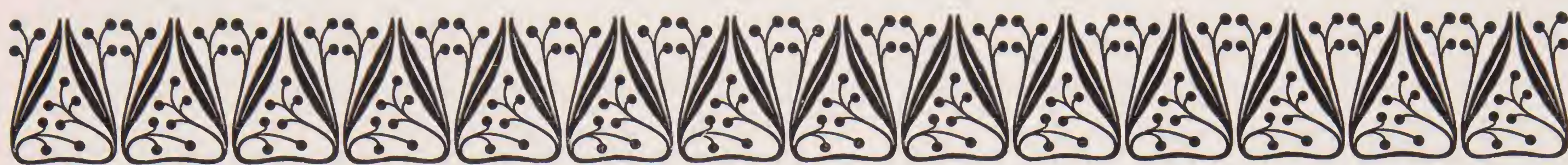
#### Alfred Wittenberg.

I believe that the "New Method of Absolute Accuracy of Intonation on the Violin" by Herr Eberhardt *is bound to create a profound sensation.* The theoretical as well as the practical part of the work are *of great clearness and value.* The book will be *most useful* to the student. I shall not fail to recommend it most warmly to my pupils.









## Absolute Treffsicherheit auf der Violine.

Neben dem Problem einer eindrucksvollen Tongebung ist es wohl hauptsächlich die Frage nach einer „absoluten“ *Treffsicherheit* der *linken* Hand, deren Lösung sowohl für den Pädagogen als auch für den strebenden Geiger das größte Interesse in Anspruch nehmen muß. Bestimmt doch diese Treffsicherheit in hohem Grade die Laufbahn eines Künstlers, da von ihr das Gelingen und die Vollendung der technischen Ausführung abhängt. Ein Ziel seines Strebens, dem er in unermüdlichem Üben, in angestrengtester, doch häufig leider erfolgloser Arbeit nacheifert, bildet darum eine *zuverlässige* Technik der linken Hand.

Ich möchte hier gleich auf eine Erscheinung hinweisen, die man oft, sowohl bei Schülern wie auch bei sogenannten ausgebildeten Geigern beobachten kann: Ein fortgeschrittener Grad technischen Könnens gewährleistet nicht immer die absolute Vollendung und Sicherheit selbst des technisch Leichtereren. Zur Verdeutlichung: Man wagt sich an die schwierigsten Aufgaben, beherrscht aber sogar Kreutzer-Etüden nicht absolut sicher. Dieser Fall als Extrem gedacht — trotzdem typisch für viele, die dadurch Lust und Liebe an einer im wesentlichen erfolglosen Arbeit verlieren! Erfolglos in dem Sinne, daß trotz eines gewissen Fortschritts und der Bewältigung schwierigerer technischer Aufgaben eine *absolute* Sicherheit sich nicht einstellen will.

Werden nicht allzu viele diese quälende Unsicherheit auf das Konto einer fehlenden Begabung setzen?

Einen scharfen Gegensatz hierzu bildet die absolute Treffsicherheit des Virtuosen. Sie muß fast zu

## Absolute Accuracy of Intonation on the Violin.

Next to the problem of an effective tone production, the question which is of the greatest interest both to the teacher and to the executant violinist is that of the *absolute certainty of aim of the left hand*. The whole career of an artist is, after all, to a large extent conditioned by this certainty, seeing that the success and the perfection of all technical execution is naturally dependent on it; and thus an absolutely reliable technique of the left hand must be the goal of his labour, which he strives to attain by indefatigable practice with intense, but only too often unsuccessful, effort.

I should like at once to draw attention to a phenomenon commonly observable in the case of so-called “finished” violinists, no less than of students: an advanced stage of technical achievement is by no means a sure guarantee of absolute perfection and certainty in what is technically much easier. To make my meaning clearer, the player will attempt the most difficult tasks, but has not an absolute mastery even of the Kreutzer Studies. This is perhaps an extreme instance, but it is typical of many who, owing to this defect, find only pain and grief in a labour which is thereby doomed to be in its essentials unsuccessful — unsuccessful in the sense that, in spite of a certain amount of progress and the mastery of a difficult technical problem, an absolute certainty cannot be attained.

Are not too many of us prone to attribute this torturing uncertainty to deficient natural capacity?

In sharp contrast to this is the absolute “certainty of aim” of the virtuoso. It becomes almost an enigma



einem Rätsel werden beim Wunderkind, das in so erstaunlich kurzer Zeit zur absolut sicheren Beherrschung des Griffbretts gelangt.

Ein ausgezeichnete Geiger sagte einmal zu mir: Wissen Sie, zur Ausbildung des Handgelenks allein gehört doch schon ein ganzes Menschenleben. — Die Folgen wären konzertierende Greise!

Franz v. Vecsey aber beherrscht nach drei-, vierjährigem Studium die gesamte Violintechnik, das sogenannte Handgelenk einbegriffen.

Nach Professor Schleichs Erklärung unterscheidet sich die geniale Anlage von der Durchschnittsbegabung durch das Fehlen von Hemmungen, deren Beseitigung anderen erst nach langem mühsamen Üben gelingt. Käme es nun nicht vor allem darauf an, der *Ursache* dieser Hemmungen nachzuspüren, durch ihr Erkennen a priori dem Schüler das hemmende Moment klarzumachen und so das Mittel zu geben, sie nach Möglichkeit auszuschalten?

Das Fehlen von Hemmungen bei der großen Begabung besteht zum großen Teil in der Fähigkeit, die für das Spiel *erforderlichen günstigsten Bewegungen* instinktiv richtig auszuführen, also ergibt sich umgekehrt, daß Fehler in den erforderlichen *Bewegungen* eine *Hemmung* für die Technik bedeuten müssen. Da man nur nach einer richtigen Diagnose heilen kann, so gilt es vor allem, die Symptome, die auf einen Fehler hindeuten, aufzudecken. Analysieren wir deshalb noch einmal: Angestregtes Studium ohne wesentlichen Erfolg. Trotz musikalischer Begabung und dem sicheren Gefühl der Darstellungsmöglichkeit doch eine mehr oder minder störende Unzuverlässigkeit der Technik, die es verhindert, das Gewollte in der erstrebten Form zum Ausdruck zu bringen. Als weiteres wichtiges Merkmal die trotz korrekter Ausbildung des rechten Armes unbefriedigende Tongebung.

Treten derartige Erscheinungen auf, so kann man bestimmt annehmen, daß eine Fehlerquelle vorhanden ist.

Ich habe häufig Schüler unsicher und unzureichend spielen hören, deren Anlagen mir gleichwohl bedeutender erschienen, als die Begabung von Geigern, die sich durch große Sicherheit im Spiel auszeichneten.

Die Überzeugung, daß ein unentdeckter Grundfehler im *Bewegungsmechanismus* und nicht Talentmangel die verhängnisvolle Ursache dieser Unsicherheit

in the case of the infant prodigy, who in such an astonishingly short time achieves almost certain mastery of the fingerboard.

An excellent violinist once said to me: "Do you know the development of the wrist alone is the study of a life-time?" The result would be a generation of grey-headed virtuosi.

But Franz von Vecsey after three or four years' study is absolute master of the whole technique of the violin, including that of the wrist.

According to the analysis of Professor Schleich, the difference between average talent and the endowment of a genius lies in the absence of certain inhibitions or obstacles, the removal of which is possible to the average only after much toilsome practice. Should it not then be our first object to trace the *origin* of these inhibitions, and on the strength of such knowledge make it clear to the student a priori what these inhibitions consist, and so give him the means of overcoming them.

The absence of inhibitions in the case of the exceptionally gifted means primarily an instinctive power of executing the movements most favourable to playing correctly; and thus it follows, conversely, that mistakes in these necessary movements must mean an inhibition of technique. As all healing is impossible without a correct diagnosis, the first requisite is to make clear all the symptoms which point to the existence of a fault. Let us then carry our analysis a step further: toilsome study without essential success: in spite of musical gifts and a certain instinct for interpretative possibilities, a more or less disturbing uncertainty of technique which prevents the executant from expressing what he wishes in the form after which he is striving. Another symptom is unsatisfactory tone-production in spite of correct development of the right arm.

If such phenomena are of constant occurrence, it is safe to assume that there is an equally constant source of error.

I have often heard students play uncertainly and unsatisfactorily whose talents none the less seemed to me greater than those of violinists who were distinguished by great certainty in their playing. The deeply rooted conviction that a hitherto undiscovered fundamental error in the mechanism of movement, and not lack of talent, was the fateful cause of this un-



sei, verließ mich nicht und fand im Laufe meiner Untersuchungen auch ihre Bestätigung.

Zunächst einmal die Erklärung des Begriffs Treffsicherheit in diesem speziellen Fall:

Der Unterricht bildet beim Anfänger, in der ersten Lage beginnend, die Treffsicherheit des Fingers in der Bewegung von oben nach unten aus. — Fingerfallbewegung. — Ein gutes Gehör vorausgesetzt, wird der Schüler nach verhältnismäßig kurzer Zeit in der ersten Lage rein und sicher spielen können. Auch die Benutzung einer jeweiligen anderen Lage scheint mir kein besonderes Problem. Ein solches tritt für mich erst an einem Punkte ein, den ich für den entscheidendsten überhaupt bei der Ausbildung der linken Hand halte: *Verbindung der Lagen miteinander*.

Da die Anforderungen, die heute an das technische Vermögen eines Geigers gestellt werden, weit umfangreicher sind, als zur Zeit Corellis und Bachs, ist eine Technik im Umfange von 3—5 Lagen, die damals im allgemeinen genügte, durchaus unzureichend. Bedingung vielmehr für den modernen Künstler ist eine absolute Beherrschung des Griffbretts in seinem ganzen Umfange, denn die heutige Geigenliteratur verlangt eine bei weitem größere Treffsicherheit in der *Bewegung* über das ganze Griffbrett, als im *Stand einer Lage*.

Treffsicherheit bedeutet hier also: Sicherheit im Wechsel von einer Position zu einer andern. Das wichtigste Moment für die Ausbildung der linken Hand beginnt für mich mit dem *Lagenwechsel*. Hier liegt ein Punkt vor, dessen Behandlung ohne eine sichere Kenntnis der in Frage kommenden Bewegungen für das ganze spätere Spiel verhängnisvoll werden kann.

Man hört häufig die Behauptung aufstellen, daß das Tastgefühl des Fingers (die feinen Nervenenden an der Kuppe) eine große Rolle bei der Treffsicherheit spielt. Wäre das der Fall, so müßte man eine merkwürdige Verschiedenheit des Tastgefühls annehmen. Dieses Tastgefühl, das bei Blinden so ganz hervorragend ausgebildet ist, würde den blinden Musiker zum glänzenden Techniker geradezu prädestinieren. Die Fälle aber, wo sich Blinde technisch besonders ausgezeichnet haben, gehören zu den seltenen. Ein Tastgefühl, gleichsam eine gewisse Feinfühligkeit, ist natürlich beim Geiger vorhanden, ohne aber eine ausschlaggebende Rolle zu spielen.

certainty, has been amply confirmed in the course of my investigations.

Our next step will be to explain the conception of "certainty of aim" in this special case.

The first task of the teacher in the case of a beginner who starts in the first position is to develop certainty of aim with his fingers in a downward direction (the fingerstroke). Granted a good ear, the pupil will in a comparatively short time play with true and certain intonation in the first position. Nor does the employment from time to time of another position appear to me to present a specific new problem. This, in my opinion, meets us only at a point which I consider the decisive one for the development of the left hand: *the combination of positions*.

As the demands which are to-day made on the technique of a violinist are of far wider compass than they were at the time of Corelli and Bach, a technique confined to the compass of three to five positions, which was amply sufficient in those days, is now totally inadequate. On the contrary, the first essential for the modern artist is an absolute mastery of the fingerboard throughout its whole compass, for the contemporary literature of the violin demands a far greater certainty of aim in the *movements* over the whole fingerboard *than while resting in one position*.

Certainty of aim therefore in this connection means certainty in the change from one position to another. Thus the most important stage in the development of the left hand, in my opinion, begins with the change of position. Here we have a point which, without certain knowledge of the movements concerned, may become of fateful import for the whole future development of the player's art.

We frequently hear the assertion that the *sense of touch of the finger* (the delicate ends of the nerves at the fingertips) plays a great part in the certainty of aim of the finger; but were this so, we should have to assume a wonderful difference in respect of sense of touch. This sense of touch, which is so exceptionally developed in the blind, would in that case, as by predestination, mark out the blind musician as an eminently brilliant technician; but the cases in which blind musicians have distinguished themselves in the matter of technique are rare. The truth is that a sense of touch, or so to speak a certain delicate



Um zu einer Kenntnis der hier in Frage kommenden Art der Bewegung zu gelangen, ist es zunächst notwendig, entweder an sich oder am Schüler die Bewegung, wie sie uns vor Augen tritt, einer genaueren Beobachtung zu unterziehen. Bei flüchtigem Betrachten sehen wir die Hand in Gleitbewegung (natürlich in Kombination mit Fingerfallbewegungen) in zwei Richtungen, von unten nach oben und zurück, sich über das Griffbrett bewegen. (Fig. 1.)

Dem Ursprung dieser Bewegungen, ihrem Ausgangspunkt gewissermaßen, hat man bis jetzt wenig oder gar keine Beachtung geschenkt. Hand und Finger nämlich, die bei oberflächlicher Betrachtung eine so durchaus dominierende Rolle zu spielen scheinen, kommen, so verblüffend dies auch klingen mag, für die eigentliche *Sicherheit* des *Treffens* nur sehr wenig, ja fast gar nicht in Frage.

Ich möchte hier einschalten, daß ich, um meine Leser in möglichst knapper Form mit dem gefundenen Resultat bekannt zu machen, auf eine umständliche und langwierige wissenschaftliche Beweisführung

meiner Behauptung verzichte, vielmehr die praktische Ausführung und den Erfolg bei den angegebenen Studien für die Richtigkeit des Folgenden sprechen lassen will.

In einem anderen Werk, das sich mit der Geigepädagogik in ihrem ganzen Umfange beschäftigen soll, werde ich ausführlich auf die wissenschaftliche Beweisführung zurückkommen.

Wenn ich behaupte, daß Hand und Finger bei der Bewegung als solcher nicht von so großer Bedeutung sind, so möchte ich gleich auf den folgenden Satz hinüberleiten, der den Kernpunkt meiner Behauptung bildet:

Hand und Finger dürfen nicht *aktiv bewegend* sein, sondern sind vielmehr das Geleitete, Geführte. Ich halte es aus diesem Grunde für falsch, von „führenden“ Fingern, namentlich bei Doppelgriffen, zu sprechen, da ein Finger nicht etwa der den Arm und die Hand nachziehende Teil, sondern umgekehrt der geführte Teil ist.

sensibility, is naturally present in the case of a violinist, but without forming a very important part of his general equipment.

In order to acquire complete knowledge of the species of movement with which we are here concerned, it is first of all necessary to examine more closely, either in oneself or in a pupil, how it presents itself to the vision of the observer. On superficial observation we seem to see the hand moving over the fingerboard with a gliding motion (naturally in combination with fingerstrokes) in two directions, that is to say, from below upwards and down again. (Illustration 1.)

Up to the present little or no attention has been devoted to the origin of these movements, that is to say, their starting point. The fact, however, is that

hand and finger, which on superficial observation seem to play such a dominating part, have — paradoxical as the assertion may seem — *little or no concern with certainty of aim.*

I should like to add here incidentally that in order to put my readers in possession of the results I have arrived at in the

concisest possible form, I dispense with minute and elaborate scientific proof of my assertions, preferring to allow the practical execution and success of the Studies I recommend to speak for the correctness of what follows.

In another work, in which I propose to deal with violin training in all its aspects, I will address myself to the question of scientific proof.

Having asserted that hand and finger are of no importance for the movement *as such*, I will proceed to the next theorem, which is the central point of my assertion:

*The hand and fingers must not be active moving forces, but must rather be passive and be set in motion.* For this reason, then, I think it wrong to speak of “leading fingers”, specially in the case of double-stopping, seeing that the finger is not the part which draws the hand and the arm after it, but on the contrary is the part which is led or guided.

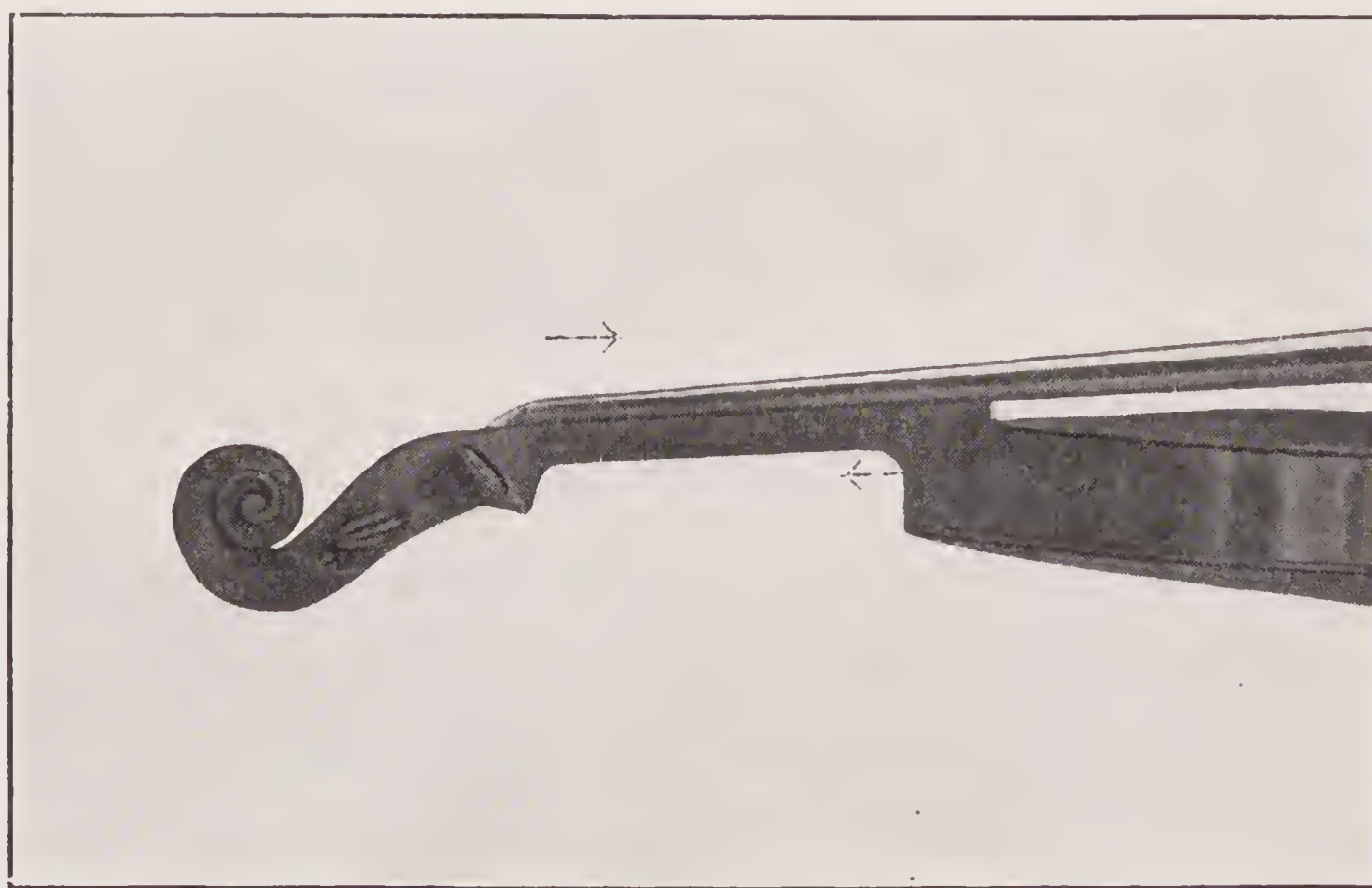


Fig. 1.

Hettie Schüssler, Phot.



Hier ist die Kenntnis einer elementaren Tatsache aus der Anatomie, daß nämlich die *bewegende* Muskelgruppe immer ein Glied höher liegt, als die *bewegte*, von größter Bedeutung. Wenn z. B. dem Unterarm eine besonders starke Bewegung mitgeteilt werden soll, so ist die Ausbildung der führenden, d. h. bewegenden Muskelgruppe am Oberarm und Schultergelenk das erste Erfordernis.

Die Erkenntnis, daß die aktive Tätigkeit von Hand und Fingern von geringerer Bedeutung ist, als die allgemeine Annahme uns glauben machen will, läßt eine Reihe wichtiger Folgerungen, die Bewegungen der linken Hand betreffend, bedeutungsvoll erscheinen.

Zunächst, da die Hand der geführte Teil des Armes ist, sind ihre eventuellen Eigenbewegungen, sowie alle *suchend-tastenden*\*) Bewegungen der Finger einer absoluten Treffsicherheit bestimmt schädlich. In dieser Beziehung kann hauptsächlich das Vibrato, das sehr häufig in eine aktive Schaukelbewegung der *Hand* ausartet, der sicheren Ausgestaltung der Technik von verderblichem Einfluß werden.

Die vielfach beobachtete Gegnerschaft der Pädagogen dem Vibrato gegenüber resultiert wohl hauptsächlich aus der instinktiven Vermutung, daß hier eine gefährliche Fehlerquelle vorliegen kann. Bei richtiger Ausführung des Vibrato dagegen, findet gerade die Aktivität des Oberarms ihren sichtbarsten und stärksten Ausdruck in der ausgeführten Bewegung.

Da ich die Wichtigkeit des Vibrato für Ton und Technik in meinem Buch „Der beseelte Violinton“\*\*) ausführlich behandelt habe, möchte ich hier nur noch bemerken, daß das Vibrato niemals zu einer isolierten Pendelbewegung der Hand (Fig. 2) ausarten darf.

\*) Diese typischen Nebenbewegungen sind häufig noch bei relativ vorgeschrittener Technik (speziell bei Sextensprüngen) zu beobachten.

\*\*) Kühtmann, Dresden 1910.

In this connection it is of the greatest importance to bear in mind the elementary principle of anatomy that the group of muscles *which stimulates movement* is always one degree higher than that *which is stimulated*. When, for instance, we wish to communicate to the forearm a particularly strong impulse to move, the first requisite is the development of the guiding, i. e., stimulating, group of muscles in the upper arm and shoulder. When we have realized that the active energies of the hand and finger are of less importance than is generally believed, we shall attach due weight to a series of inferences concerning the movement of the left hand.



Fig. 2.

Hettie Schüssler, Phot.

1. Since the hand is the part of the arm which is moved, it follows that its independent movements, as well as all groping, searching\*) movements of the fingers, are decidedly harmful to absolute certainty of aim. In this connection in particular the vibrato, which often degenerates into a mere seesaw of the *hand*, exerts a baneful influence on the

certain development of technique.

The commonly observed opposition of teachers to vibrato in all probability results chiefly from the instinctive suspicion that in it we have a dangerous source of error. On the contrary, however, in the correct execution of the vibrato, the right activity of the upper arm finds its most clearly visible and strongest expression in the properly executed pulsation.

As I have fully discussed the importance of the vibrato for tone and technique in my book „Violin Vibrato“\*\*), I should like to add here only that the vibrato must never degenerate into an isolated oscillating movement of the *hand*. (Illustration 2.)

\*) These typical by-movements can even be frequently noticed on players with a comparatively advanced technique, especially when playing in broken sixths.

\*\*) Published by Kühtmann, Dresden 1910.



Der Vorgang stellt sich vielmehr kurz als eine Bewegung dar, die vom Oberarm ihren Ausgang nimmt und so den Unterarm in *Verbindung* mit der Hand bewegt.

Damit nun eine *Übertragung* der beabsichtigten Bewegungen stattfinden kann, ist es aber notwendig, die *Hand im Gelenk locker und leicht zu halten*. Zu vermeiden ist nur eine zu *aktive eigentätige* Bewegung der Hand vom Gelenk aus. Um die Hand vom Gelenk aus nicht zu verkrampfen, dürfte es sich gleichfalls empfehlen, den Fingerschlag nicht zu stark werden zu lassen.

Für außerordentlich wichtig halte ich in zweiter Linie für die Treffsicherheit die *Stellung des Daumens*. Es herrschen leider auch hierin eine Reihe höchst unklarer Vorstellungen. So läßt z. B. Sevcik den Daumen, den er irrümlicherweise als eine starke Hemmung für die Technik betrachtet, um ihn von den Fingern möglichst zu emanzipieren, *unter* den Hals der Violine halten. (Fig. 3.)

Nun besteht aber gerade für jede Art von Handfertigkeit in der Gegenüberstellung des Daumens zu den Fingern, unser stärkstes Geschicklichkeitsmoment. Bei

den meisten Künstlern werden wir auch stets den Daumen in starker Opposition (Fig. 4) finden. Die Opposition des Daumens verhindert vor allem — und das ist das Wichtigste für mich, die *Eigenbewegungen* der Hand. Die Hand, vom Arm aus *geführt*, läuft dadurch gleichsam wie in einer Schiene und ist nicht der Gefahr

2. The true process is rather a movement which has its origin in the upper arm and so sets in motion the forearm *in combination* with the hand.

For the *transmission* of the intended movement it is necessary that *the wrist should be held lightly and loosely*. The only thing to be avoided is *active independent* movement of the hand from the wrist. In order to prevent stiffness of the hand from the wrist downwards, it is also to be recommended that the fingerstroke should not be allowed to be too strong.

Of the utmost importance in the second place, in my opinion, for accuracy of stopping, is the position of the thumb. Unfortunately, on this point too, vague ideas are prevalent.

Thus, for instance, Sevcik would have the thumb, which he quite wrongly considers as a strong obstacle to perfect technique, held *under* the neck of the violin in order to make it as independent as possible of the other fingers. (Illustration 3.)

But the main element of skill and manual dexterity lies just in the position of the thumb in relation to the other fingers. Thus we find in

the case of most artists the thumb in strong opposition (Illustration 4.) The opposition of the thumb, above all prevents (and that is in my view the most important point) the independent movement of the hand. The hand, *set in motion* from the arm, thus as it were runs as in a groove and is not exposed to the danger of departing from the



Fig. 3.

Hettie Schüssler, Phot.



Fig. 4.

Hettie Schüssler, Phot.



ausgesetzt, aus der ursprünglichen Haltung zu fallen. Ich wäre aus diesem Grunde auch gegen alle isolierten Emanzipationsübungen des Daumens\*) überhaupt. Aller-



Fig. 5.

Hettie Schüssler, Phot.

dings ist es für mich ein Erfordernis, jedes Pressen des Daumens gegen den Hals auszuschalten, um jede Hemmung der Bewegung in der Halsrichtung zu vermeiden.

Auch die Stellung des ersten Fingers kann Eigenbewegungen der Hand veranlassen und dadurch die Sicherheit des Spiels schädigen. So ist Spohrs Vorschrift, beim Vibrato die Hand durch die Stellung des ersten Fingers vom Hals abzulösen und die Violine nur mit Fingerkuppe und Daumen zu halten, durchaus falsch. (Fig. 5.)

Bedingung vielmehr für die *ersten vier* Lagen ist, den Hals *leicht* zwischen Daumen und Zeigefingerwurzel zu halten. (Fig. 6.) Erst diese Stellung kann eine ruhige, durch unrichtige Gegenbewegungen nicht gestörte Führung gewährleisten.

Daß übrigens wirklich beim Geigen die Hand der geführte und nicht der führende Teil ist, dürfte schon aus einem Vergleich mit den gleichen Funktionen beim Cellospiel hervorgehen. Die führende Tätigkeit des Armes ist hier, wo die Entfernungen um so viel größer sind als auf der Violine, eine viel zwingendere, sichtbarere Notwendigkeit. Außerdem ist sie hier, wo das Tragen des Instrumentes wegfällt und der Arm frei herabhängt, bedeutend leichter und ungezwungener durchführbar.

\*) Die Rückwärtsbewegung des Daumens in die erste Lage wird nach der Vorschrift in der Moser-Joachim-Violinschule ausgeführt.

original position. I should therefore be opposed on principle to all isolated studies for the emancipation of the thumb\*). I consider it, however, essential to eliminate all pressure of the thumb against the neck in order to prevent any obstacle to the free movement in the direction of the neck.

The position of the index finger also can induce isolated movements of the hand and thus interfere with the certainty of the player. Thus I consider as totally wrong Spohr's injunction to loose the hand from the neck in vibrato playing through the position of the first finger, and to hold the violin only with the hollow of the remaining finger and the thumb (Illustration 5).

It is rather an essential condition for the *first four* positions to hold the neck *lightly* between the thumb and the root of the index. (Illustration 6.) Thus alone can the player secure a quiet movement, undisturbed by incorrect impulses.

Moreover that in violin-playing the hand is the passive and not the active element may be proved by a comparison with the analogous functions in violoncello-playing. In this case, where the distance is so much greater than on the violin, the guiding activity of the arm is proportionately a much more dominant and visible necessity. Moreover in this case, where the



Fig. 6.

Hettie Schüssler, Phot.

holding of the instrument is eliminated and the arm depends free, it can be executed with much greater ease and less restraint.

\*) The return movement of the thumb into the first position is to be executed according to the instructions contained in the Moser-Joachim Violin School.



Der Gedanke, der mich bei den folgenden Übungen leitet, besteht darin, die Treffsicherheit auszubilden auf Grund der erforderlichen Armbewegungen.

Ich schließe also von der Bewegung auf die günstigste Übung. Es stellt dieses Verfahren gerade das umgekehrte Prinzip dar, das die Sevcik-Methode anwendet.

Sevcik geht von der einfachsten Form der Übung aus, um am Ende zu den kompliziertesten Übungskombinationen zu gelangen. Er bezweckt also, indem er vom Einfachen zum Kompliziertesten vorschreitet, durch immer wiederholte Übung nach und nach die erforderlichen richtigen Bewegungen zu erzielen. Nun setzt aber selbst das einfachste Übungsbeispiel die richtige Bewegung nicht absolut voraus. Wenn aber

The principle which has guided me in the violin exercises is the development of certainty of aim by means of the requisite movements of the arm. I argue then from the movement to the most desirable exercises. The principle embodied in this process is the precise opposite of that on which the Sevcik method is based.

Sevcik proceeds from the simplest form of exercise, arriving finally at the most complicated combination of exercises. His object thus is, by proceeding from the greatest simplicity to the greatest complexity, to obtain gradually, by means of perpetually repeated exercises, the necessary right movements. Now the simplest exercise does not absolutely pre-suppose a correct movement. But when the movement in its



Fig. 7.

Hettie Schüssler, Phot.

die Bewegung in der Grundform nicht richtig ist, so ist die Wahrscheinlichkeit, daß sie durch wiederholtes Üben der komplizierteren Kombinationen sich allmählich verbessert, nicht eben groß. Im Gegensatz dazu ist es logisch, daß sich die Übung von vornherein in den Dienst der erforderlichen Bewegung stellt, und nicht erst die richtige Bewegung aus langwieriger Übung resultieren soll.

Zum Schluß möchte ich noch einmal die Punkte, die für die Ausbildung einer treffsicheren Technik von ausschlaggebender Bedeutung sind, kurz wiederholen:

Von Wichtigkeit ist

1. die richtige Stellung des Daumen,
2. die richtige Stellung des ersten Fingers.

Zu vermeiden sind

1. unsichere Tastbewegungen der Finger,
2. zu heftige Eigenbewegungen der Hand (falsches Vibrato).

elementary form is not correct, the probability that it will gradually improve in the progress to more complicated combination is surely remote. On the other hand, it is more logical that practice should from the very beginning be employed to secure the necessary movement, than that the right movement should be the result of long and toilsome practice. In conclusion I should like briefly to summarise once more the points which are of paramount importance for the development of certainty in technique.

Of primary importance are:—

1. The correct position of the thumb.
2. The correct position of the index finger.

To be avoided are: —

1. Any uncertain searching movements of the fingers.
2. Too violent independent movement of the hand (false vibrato).



Als Hauptfordernis muß die Ausbildung der den Unterarm führenden Muskelgruppe am Oberarm und Schultergelenk betrachtet werden. Ausgezeichnet wirken hier vom Lehrer oder einer zweiten Person ausgeführte Rollungen des ganzen Armes (Fig. 7). Um die häufig auftretenden, dem Spiel hinderlichen Muskelkontraktionen und Spannungen auszuschalten, muß der Lehrer ferner von Zeit zu Zeit den Arm des Schülers während des Spiels nach unten schlagen (Fig. 8). Das Gefühl, daß der Unterarm leicht

As the first requisite we must regard the development of the group of muscles in the upper arm and shoulder, by which the forearm is set in motion. Of great service in this connection are rotary movements of the whole arm made by the teacher or a second person. (Illustration 7.) For the elimination of the frequently occurring contractions and expansions of the muscles, which are an obstacle to correct playing, the teacher should from time to time, while the pupil is playing, strike his arm downwards. (Illustration 8.)



Hettie Schüssler, Phot.

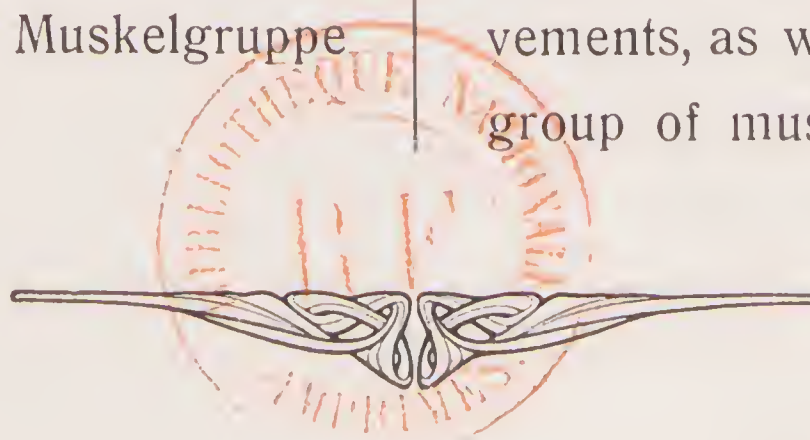
Fig. 8.

und ohne Spannung der Direktion des Oberarms folgt, ist eine Vorbedingung für eine mühelose Bewältigung technischer Schwierigkeiten. Gerade die hier angegebene Übung wird verhältnismäßig rasch zum Ziel führen, da sowohl Lehrer wie Schüler sehr bald das Empfinden für die hierdurch bewirkte Ausschaltung der hemmenden Spannungen erhalten werden.

Alle Übungen, die ich im folgenden Teil gebe, zielen in erster Linie darauf hin, die Treffsicherheit in der Bewegung auszubilden, sowie auf Grund der richtigen Haltung die Aktivität der führenden Muskelgruppe zu steigern.

The feeling that the forearm is easily and without tension following the direction of the upper arm is the first pre-requisite for the easy conquest of technical difficulties. The exercises prescribed here will lead to this desired goal comparatively quickly, since both teacher and pupil will by means of them very soon acquire the feeling for the elimination of the hampering tension which they achieve.

All the exercises which I have prescribed in the following pages have in the first instance for their object the development of certainty of aim in all movements, as well as the increased activity of the guiding group of muscles on the basis of correct positions.









# Übung I.

## Study I.

### I. Bewegung nach oben.

#### I. Upward Movement.

A Saite.

A string.

The musical score is written for a single A string. It begins with a treble clef and a 4/4 time signature. The first staff starts with a key signature of one sharp (F#) and contains measures with fingerings 1, 1, 2, 1 and 1, 1, 2, 1. The second staff continues with similar patterns. The third staff introduces a key signature change to one flat (Bb) and includes a measure with a 'G' label. The fourth staff returns to one sharp (F#) and includes a measure with an 'E' label. The fifth staff continues with one sharp and includes a measure with a 'D' label. The sixth staff introduces a key signature change to one flat (Bb) and includes a measure with a 'G' label. The seventh staff returns to one sharp (F#) and includes a measure with an 'A' label. The eighth staff continues with one sharp and includes a measure with a 'D' label. The ninth staff introduces a key signature change to one flat (Bb) and includes a measure with an 'E' label. The tenth staff returns to one sharp (F#) and includes a measure with a 'D' label. The score is marked with various fingerings (1, 2, 3, 4) and bowing techniques (a, b). The music is divided into measures by double bar lines with repeat dots.



A Saite.  
A string.

## II.

10 staves of musical notation for Part II. The notation includes treble clef, 4/4 time signature, and various musical symbols such as notes, rests, and accidentals. Chord labels (E, D, G, A) are placed above specific measures. Fingerings (1, 2, 3, 4) are indicated below the notes. The score includes repeat signs and a key signature of one sharp (F#).

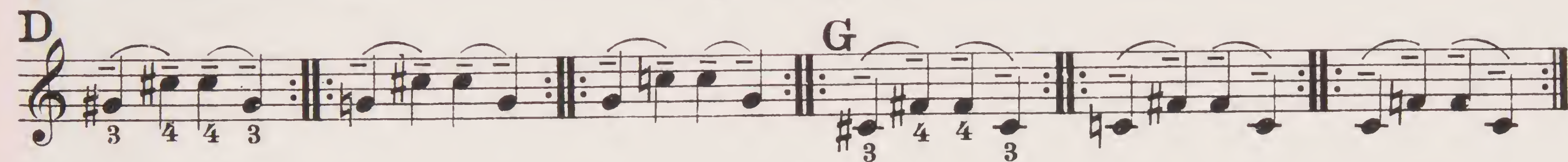
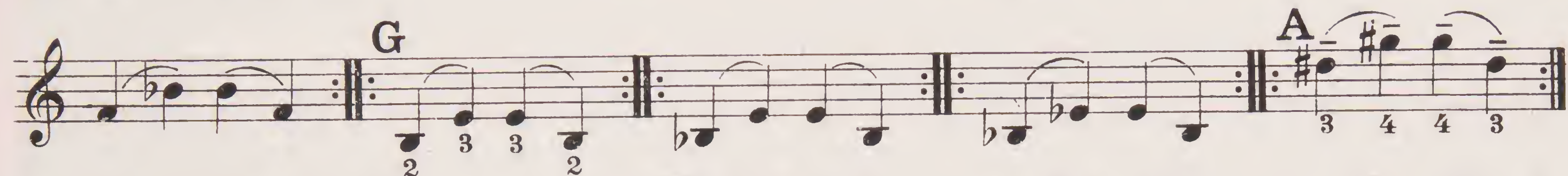
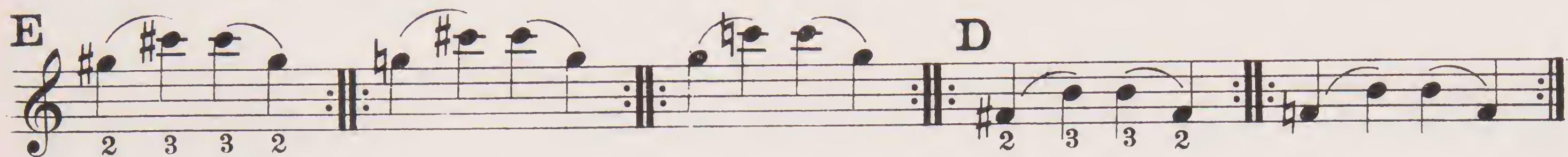
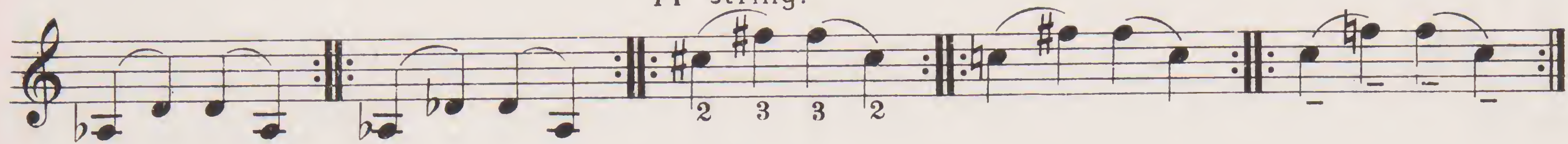
## III.

2 staves of musical notation for Part III. The notation includes treble clef, 4/4 time signature, and various musical symbols such as notes, rests, and accidentals. Chord labels (E, D, G) are placed above specific measures. Fingerings (1, 2, 3, 4) are indicated below the notes. The score includes repeat signs and a key signature of one sharp (F#).

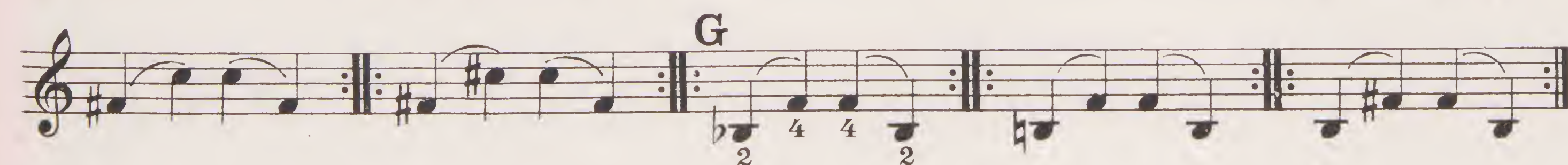
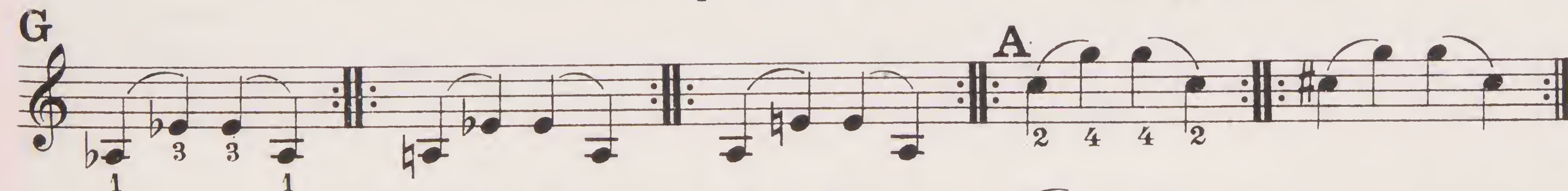
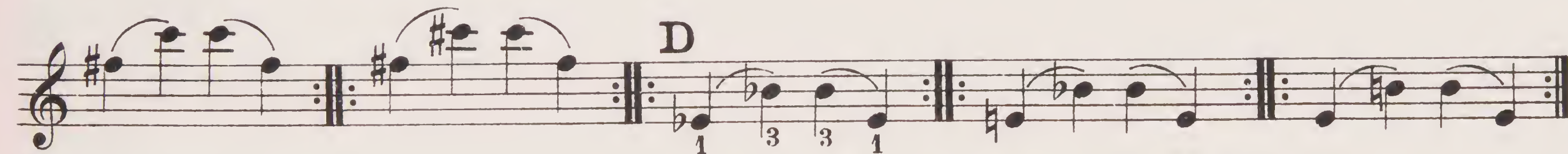
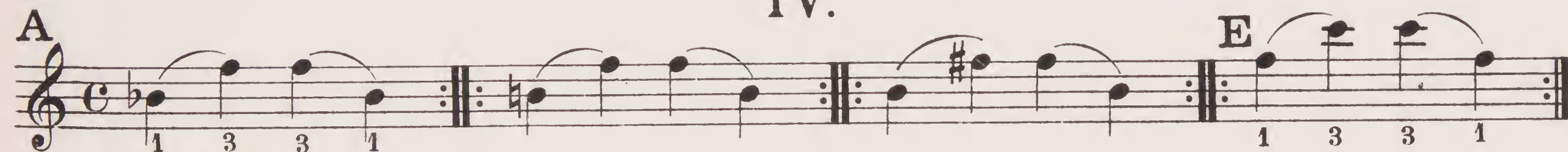


A Saite.  
A string.

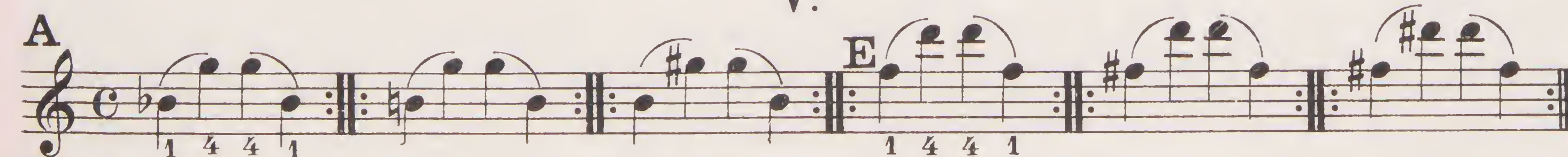
3



IV.

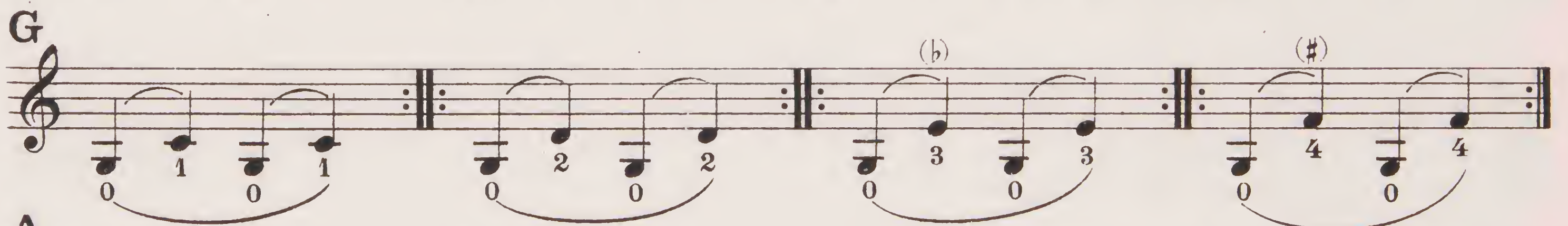
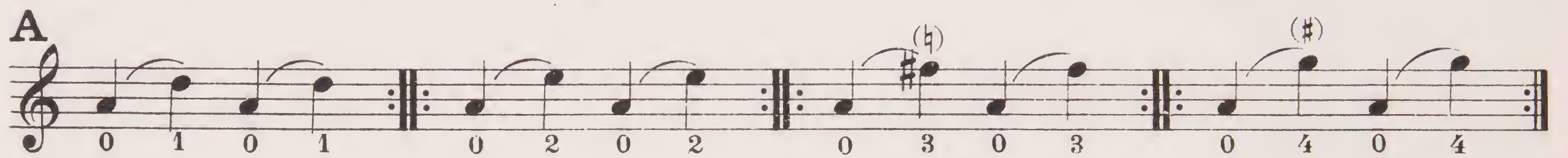
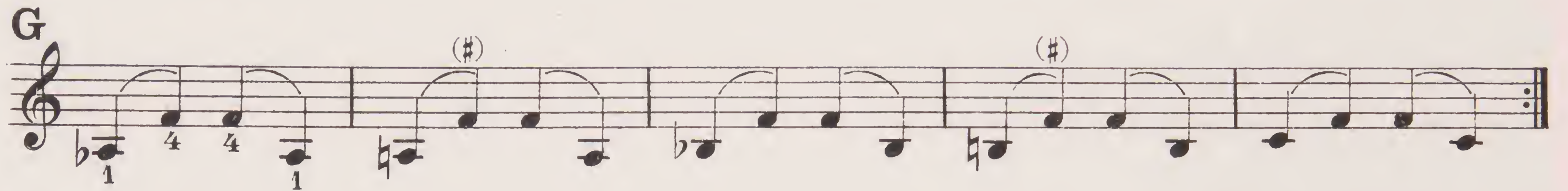
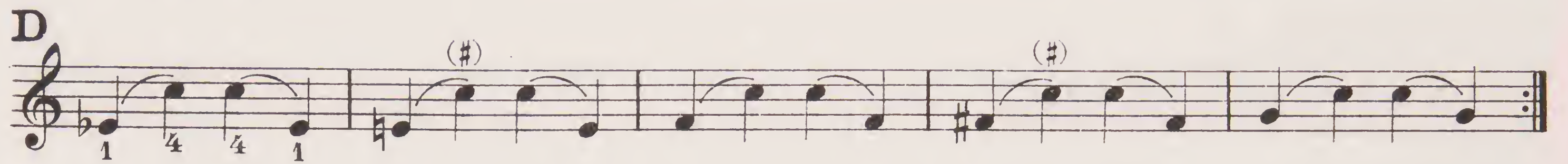
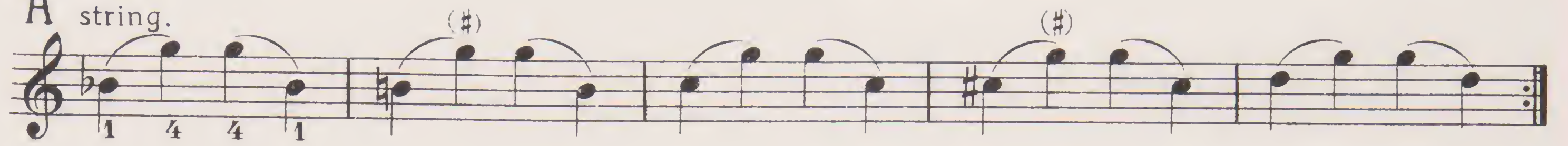


V.





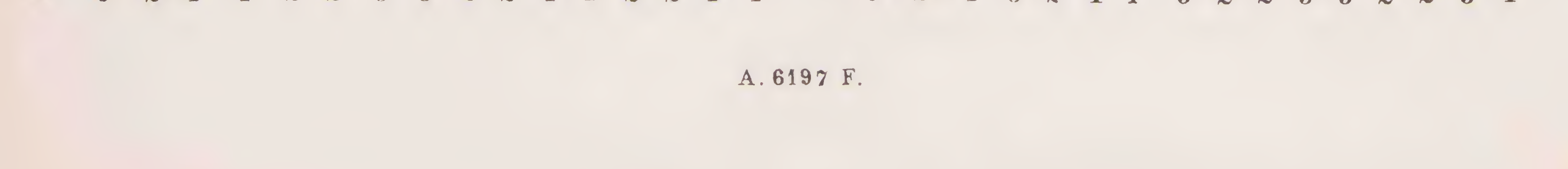
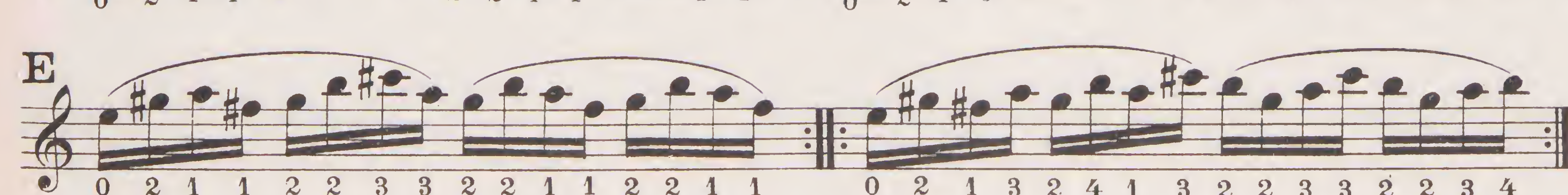
4  
A Saite.  
A string.





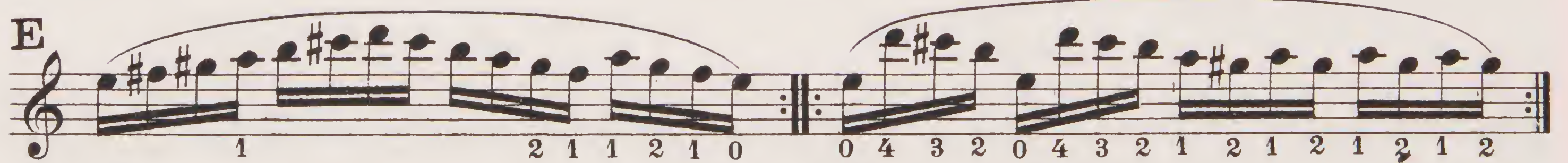
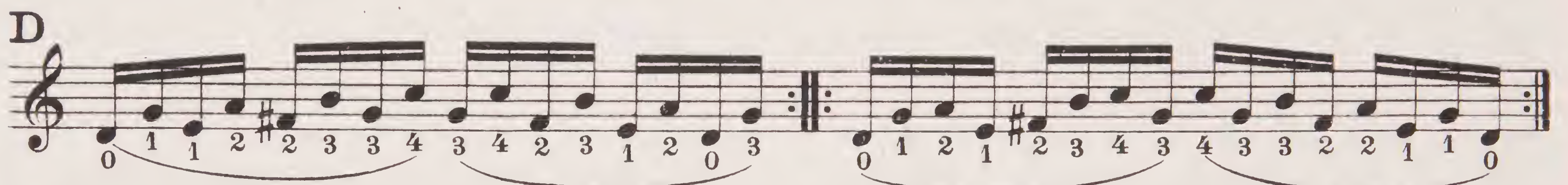
**G Saite.**  
G string.

5





6 D Saite.  
D string.





A Saite.  
A string.

[illegible]



A Saite.  
A string.

## II.

Section II consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line with various chords and fingerings indicated by numbers 1, 2, 3, and 4. The chords are labeled with letters: E, D, G, A, E, D, G, A, E, D. The music is divided into measures by vertical bar lines, with repeat signs (double bar lines with dots) indicating repeated sections. The notation includes slurs, ties, and accidentals (sharps and flats).

## III.

Section III consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line with various chords and fingerings indicated by numbers 1, 2, 3, and 4. The chords are labeled with letters: A, E, D, G. The music is divided into measures by vertical bar lines, with repeat signs (double bar lines with dots) indicating repeated sections. The notation includes slurs, ties, and accidentals (sharps and flats).



A Saite.  
A string.

9

The first system of the musical score consists of four staves. The first staff contains a single melodic line with various accidentals and fingerings (2, 3, 3, 2). The second staff is a harmonic accompaniment with chords labeled E and D, and fingerings (2, 3, 3, 2). The third staff continues the melodic line with chords labeled G and A, and fingerings (2, 3, 3, 2) and (3, 4, 4, 3). The fourth staff is a harmonic accompaniment with chords labeled E and D, and fingerings (3, 4, 4, 3).

IV.

The second system of the musical score consists of eight staves. The first staff contains a single melodic line with chords labeled A and E, and fingerings (1, 3, 3, 1) and (1, 3, 3, 1). The second staff is a harmonic accompaniment with chords labeled D and G, and fingerings (1, 3, 3, 1) and (1, 3, 3, 1). The third staff continues the melodic line with chords labeled A and D, and fingerings (2, 4, 4, 2) and (2, 4, 4, 2). The fourth staff is a harmonic accompaniment with chords labeled E and D, and fingerings (2, 4, 4, 2) and (2, 4, 4, 2). The fifth staff continues the melodic line with chords labeled G and A, and fingerings (2, 4, 4, 2) and (1, 4, 4, 1). The sixth staff is a harmonic accompaniment with chords labeled E and D, and fingerings (1, 4, 4, 1) and (1, 4, 4, 1). The seventh staff continues the melodic line with chords labeled D and G, and fingerings (1, 4, 4, 1) and (1, 4, 4, 1). The eighth staff is a harmonic accompaniment with chords labeled G and D, and fingerings (1, 4, 4, 1) and (1, 4, 4, 1).



## V.

A Saite.

A string.

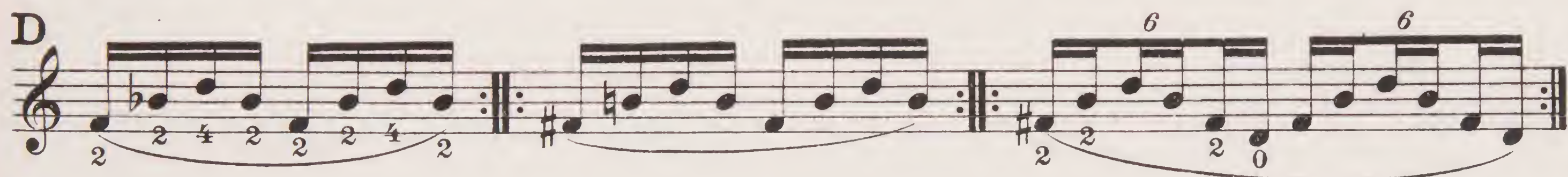
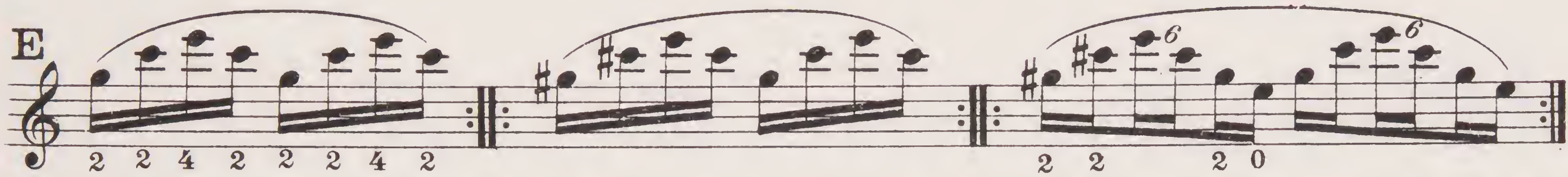
The musical score is organized into nine staves, each representing a different key signature. The first eight staves are in 3/4 time, and the last staff is in 2/4 time. Each staff contains two measures of music, separated by a double bar line. The music is written in treble clef and includes various fingerings and articulations.

- Staff 1 (A Saite):** 3/4 time, key of A minor. First measure: A4 (fing. 3), B4 (fing. 1), C5 (fing. 1), D5 (fing. 3), E5 (fing. 2). Second measure: A4 (fing. 3), B4 (fing. 1), C5 (fing. 1), D5 (fing. 3), E5 (fing. 2).
- Staff 2 (A Saite):** 3/4 time, key of A major. First measure: A4 (fing. 3), B4 (fing. 1), C5 (fing. 1), D5 (fing. 3), E5 (fing. 2). Second measure: A4 (fing. 3), B4 (fing. 1), C5 (fing. 1), D5 (fing. 3), E5 (fing. 2).
- Staff 3 (E):** 3/4 time, key of E minor. First measure: E4 (fing. 3), F#4 (fing. 1), G#4 (fing. 1), A5 (fing. 3), B5 (fing. 2). Second measure: E4 (fing. 3), F#4 (fing. 1), G#4 (fing. 1), A5 (fing. 3), B5 (fing. 2).
- Staff 4 (E):** 3/4 time, key of E major. First measure: E4 (fing. 3), F#4 (fing. 1), G#4 (fing. 1), A5 (fing. 3), B5 (fing. 2). Second measure: E4 (fing. 3), F#4 (fing. 1), G#4 (fing. 1), A5 (fing. 3), B5 (fing. 2).
- Staff 5 (D):** 3/4 time, key of D minor. First measure: D4 (fing. 3), E4 (fing. 1), F4 (fing. 1), G4 (fing. 3), A4 (fing. 2). Second measure: D4 (fing. 3), E4 (fing. 1), F4 (fing. 1), G4 (fing. 3), A4 (fing. 2).
- Staff 6 (D):** 3/4 time, key of D major. First measure: D4 (fing. 3), E4 (fing. 1), F4 (fing. 1), G4 (fing. 3), A4 (fing. 2). Second measure: D4 (fing. 3), E4 (fing. 1), F4 (fing. 1), G4 (fing. 3), A4 (fing. 2).
- Staff 7 (G):** 3/4 time, key of G minor. First measure: G4 (fing. 3), A4 (fing. 1), B4 (fing. 1), C5 (fing. 3), D5 (fing. 2). Second measure: G4 (fing. 3), A4 (fing. 1), B4 (fing. 1), C5 (fing. 3), D5 (fing. 2).
- Staff 8 (G):** 3/4 time, key of G major. First measure: G4 (fing. 3), A4 (fing. 1), B4 (fing. 1), C5 (fing. 3), D5 (fing. 2). Second measure: G4 (fing. 3), A4 (fing. 1), B4 (fing. 1), C5 (fing. 3), D5 (fing. 2).
- Staff 9 (A):** 2/4 time, key of A minor. First measure: A4 (fing. 1), B4 (fing. 1), C5 (fing. 3), D5 (fing. 4), E5 (fing. 3), F#5 (fing. 1). Second measure: A4 (fing. 1), B4 (fing. 1), C5 (fing. 3), D5 (fing. 4), E5 (fing. 3), F#5 (fing. 1).
- Staff 10 (E):** 2/4 time, key of E minor. First measure: E4 (fing. 1), F#4 (fing. 1), G#4 (fing. 3), A5 (fing. 4), B5 (fing. 3), C6 (fing. 1). Second measure: E4 (fing. 1), F#4 (fing. 1), G#4 (fing. 3), A5 (fing. 4), B5 (fing. 3), C6 (fing. 1).



D Saite.  
D string.

11





**G** und **D** Saite.  
*and* string.

**A** und **E**  
*and*

**A** und **E**  
*and*

2 2 2 2 3 3 3 3

The first system of musical notation for 'The Little Boat' is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#). The melody consists of two measures, each containing a triplet of eighth notes. The first measure has notes on G4, A4, and B4, while the second measure has notes on A4, G4, and F#4. Both measures are followed by a double bar line with repeat dots. The second part of the system also consists of two measures, each with a triplet of eighth notes. The first measure has notes on E4, D4, and C4, and the second measure has notes on B3, A3, and G3. This section also ends with a double bar line and repeat dots. The rhythm is indicated by the number '3' under each triplet.

A

The second system of the musical score for 'The Little Boat' is shown. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with fingerings indicated by numbers 2, 3, and 2. A repeat sign (double bar line with two dots) is present. The system ends with a double bar line and repeat dots.

E

**E**

2 1 3

D

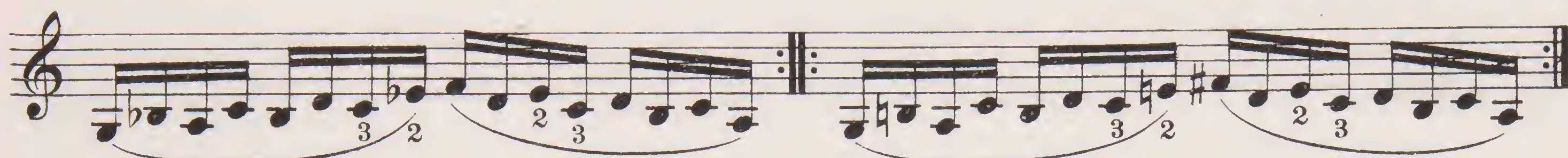
**D**

2 1 3

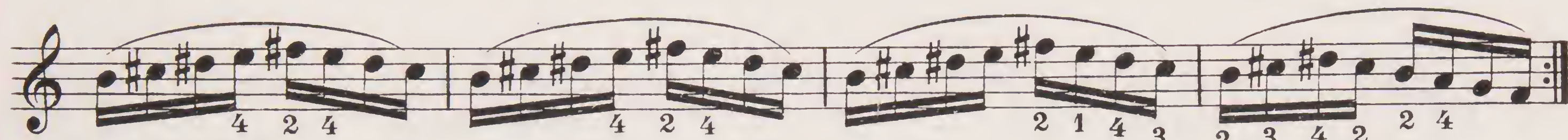
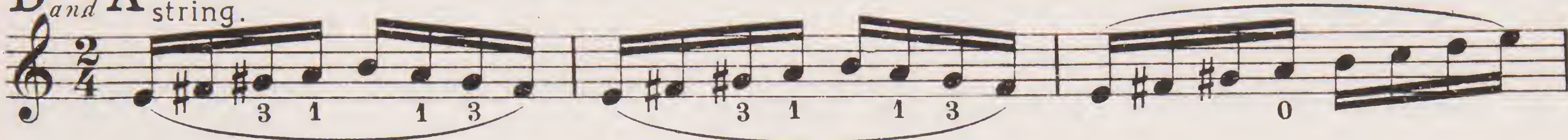
The first system of the musical score is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of several eighth and sixteenth notes, with some groups of three notes beamed together and marked with a '3' for a triplet. The system concludes with a double bar line and repeat dots.

G

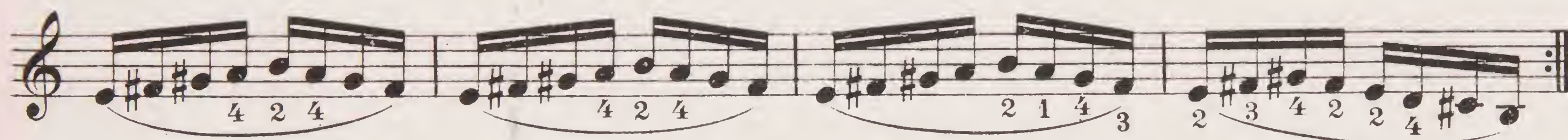
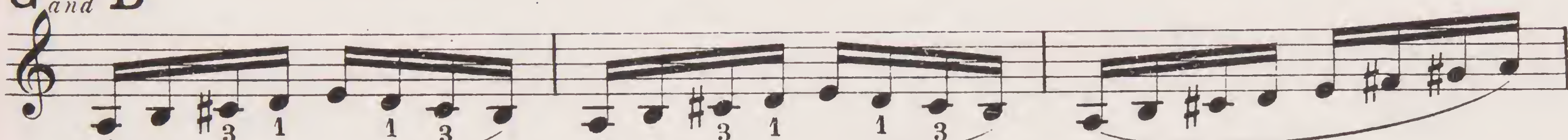




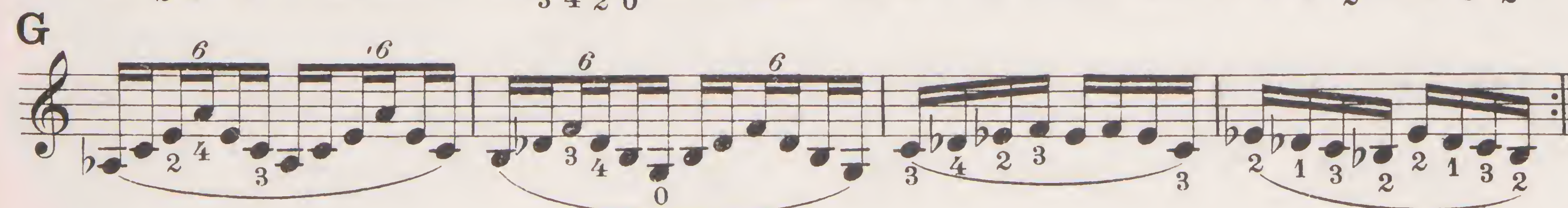
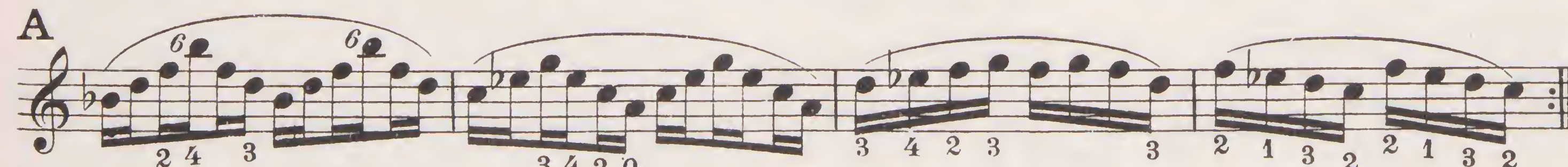
D und A Saite.  
and string.



G und D



A und E





D Saite.  
D string.

2 4 3 2 4 3 3 4 1 3 4 1 3 4 2 3 2 1 3 2 2 1 3 2

6 6 6 6 6 6 3 4 2 3 3 2 1 3 2 2 1 3 2

6 6 6 6 6 6 3 4 2 3 3 2 1 3 2 2 1 3 2

6 6 6 6 6 6 3 4 2 3 3 2 1 3 2 2 1 3 2

### Freier Einsatz. Free Attack.

Bei der leeren Saite soll die Hand in die erste Lage zurückgeführt werden.  
The hand to return to the first position for notes on the open strings.

Bewegung mit dem Arm.

(4) 0 1 2 1 2 1 0 1 2 3 0 2 3 4 3 0 3 4 3 4 0 4

0 1 2 1 2 1 0 1 2 3 0 2 3 4 3 0 3 4 3 4 0 4

0 1 2 1 2 1 0 1 2 3 0 2 3 4 3 0 3 4 3 4 0 4

0 1 2 1 2 1 0 1 2 3 0 2 3 4 3 0 3 4 3 4 0 4

2 3 1 1 2 3 1 1 2 4 2 4 3 2 2 4 2 4 2 4 3 2 2 4

2 3 1 1 2 3 1 1 2 4 2 4 3 2 2 4 2 4 2 4 3 2 2 4



G und D Saite.  
and string.

The first section of the page contains six staves of musical notation for guitar strings. The first two staves are for the G and D strings, and the next four are for the A and E strings. The notation includes various fingerings (1, 2, 3, 4) and accidentals (sharps, flats, naturals). The music is organized into measures with repeat signs and slurs.

V. Lage.  
Fifth Position.

The second section of the page contains five staves of musical notation for guitar strings in Fifth Position. The staves are labeled A, D, G, E, and A. The notation includes various fingerings (1, 2, 3, 4) and accidentals (sharps, flats, naturals). The music is organized into measures with repeat signs and slurs.



**D. Saite.**  
string.

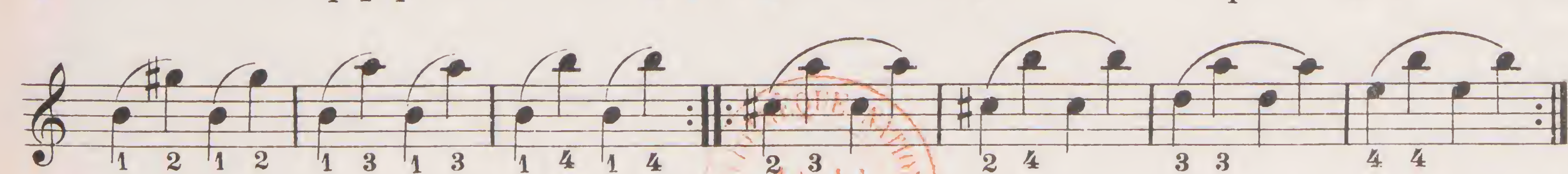
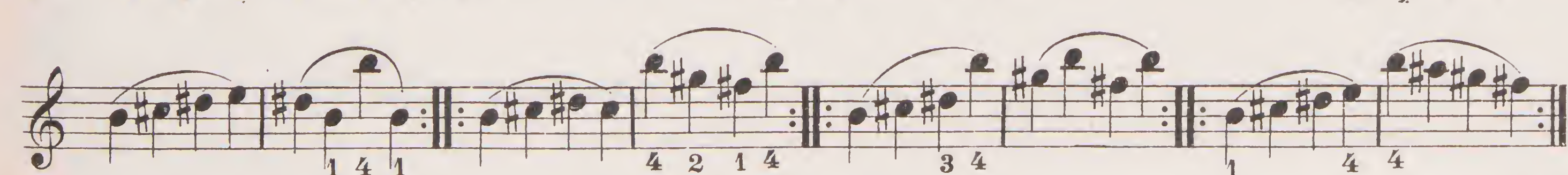
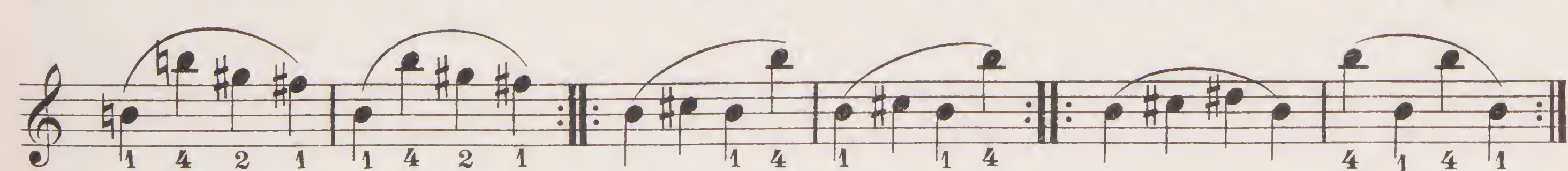
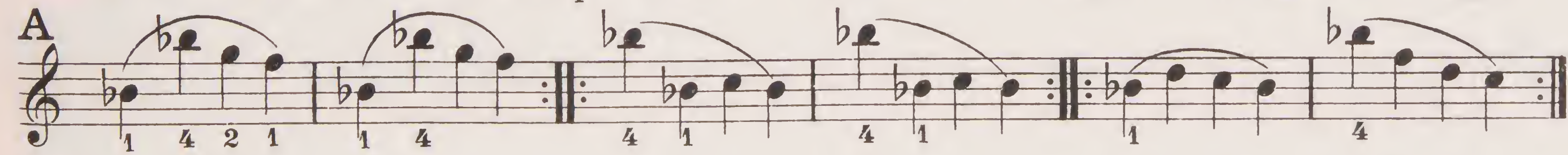
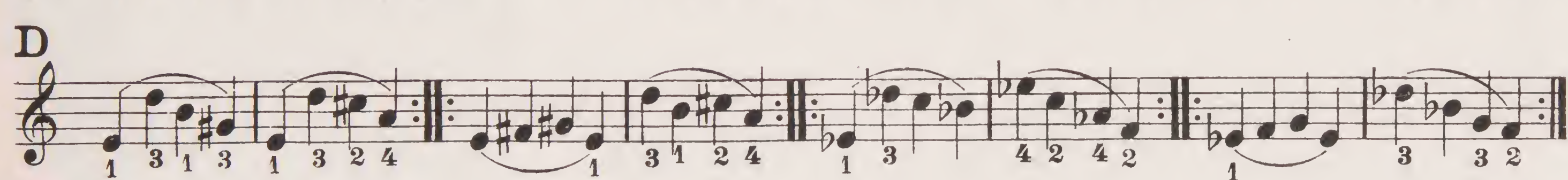
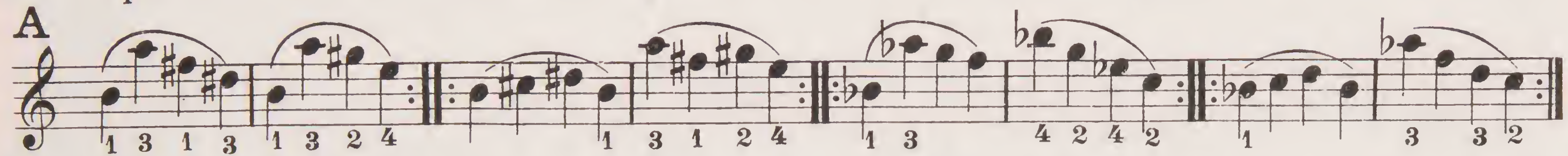
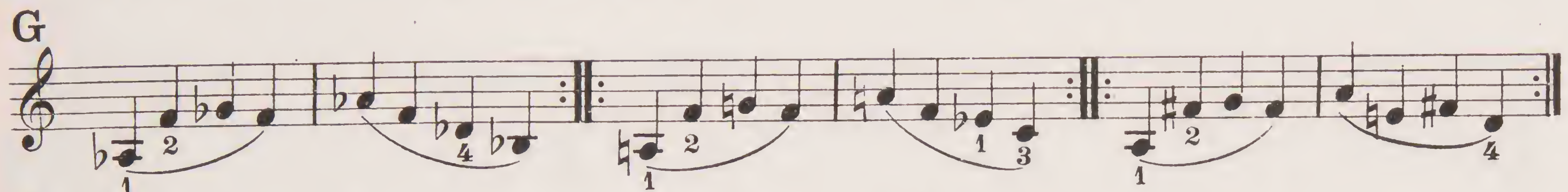
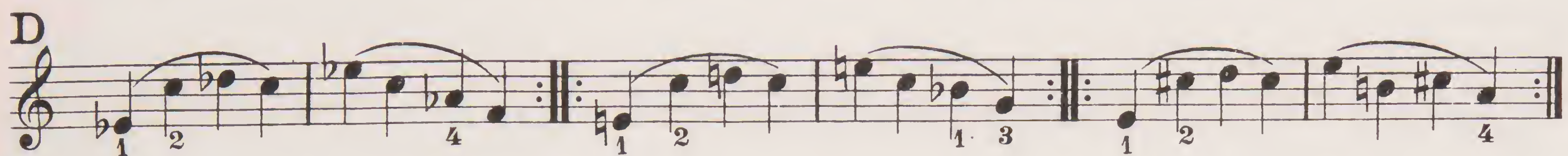
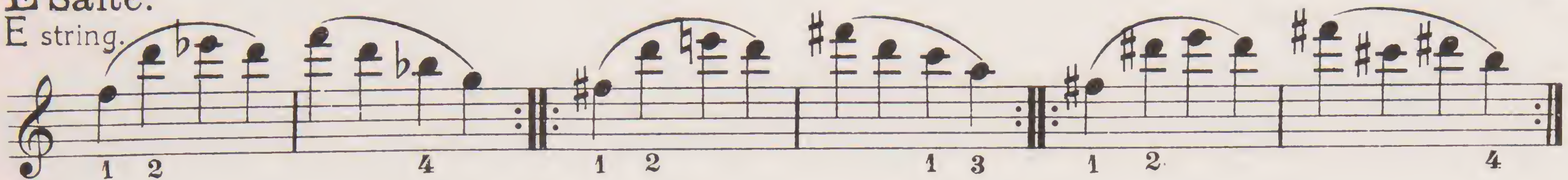
string.

The image displays a musical score for a string quartet, consisting of four staves labeled G, E, A, and D. The notation is in treble clef and includes various musical symbols such as notes, rests, and accidentals. The score is divided into measures, with some measures containing repeat signs. The notation is complex, featuring many beamed notes and slurs, indicating a fast or intricate piece of music. The staves are labeled G, E, A, and D, which likely correspond to the G, E, A, and D strings of a violin or viola. The score is written in a standard musical notation style, with notes on a five-line staff and various musical symbols indicating pitch, rhythm, and articulation. The measures are numbered 1 through 16, and the score is divided into two systems of eight measures each. The notation is dense, with many notes and slurs, suggesting a technically demanding piece. The overall layout is clean and professional, typical of a published musical score.



E Saite.  
E string.

17

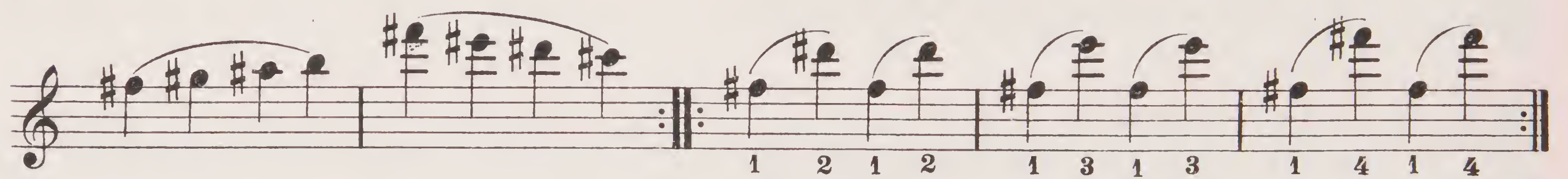




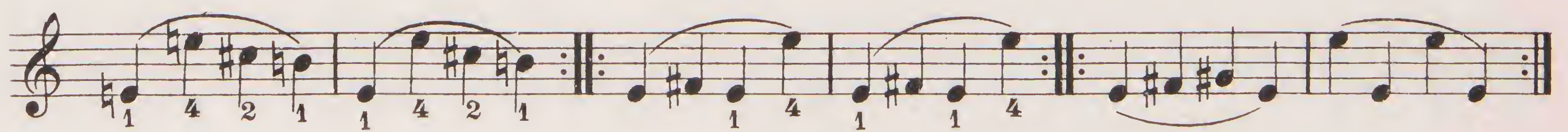
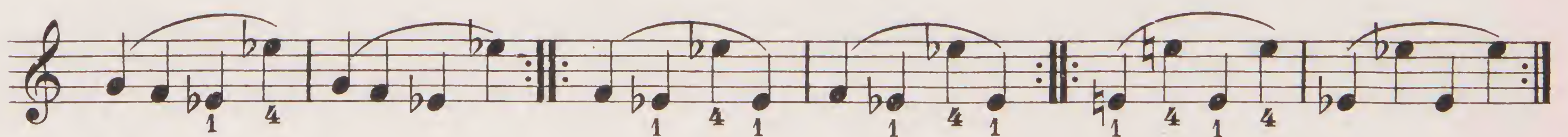
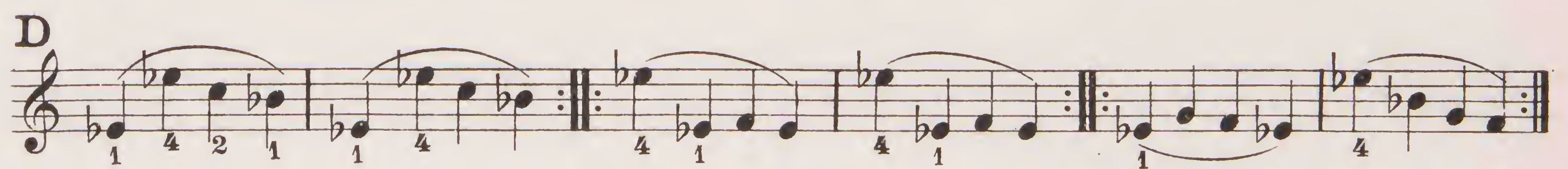
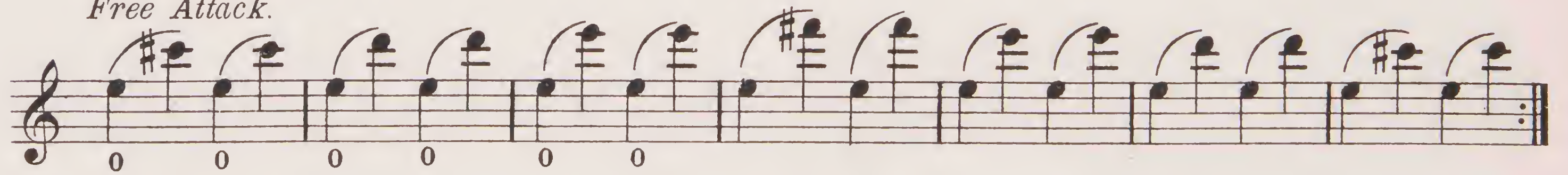
Freier Einsatz.  
Free Attack.



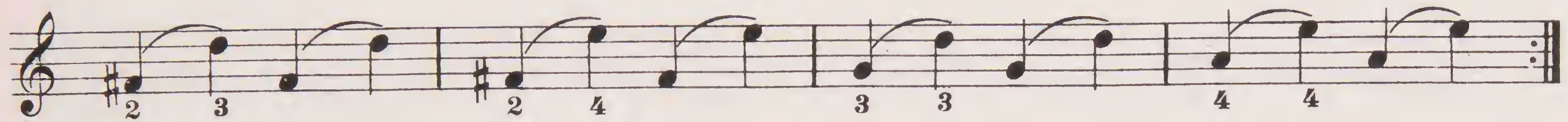
E Saite.  
E string.



Freier Einsatz.  
Free Attack.



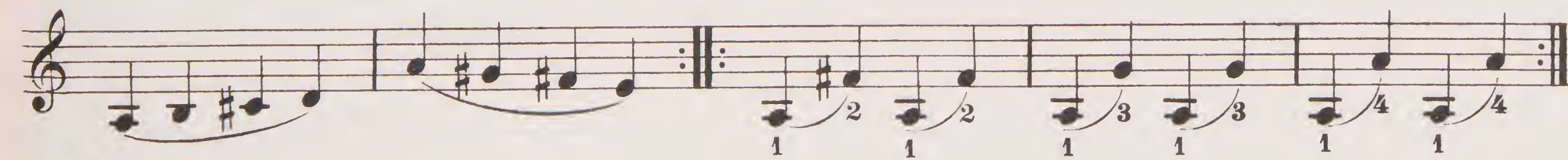
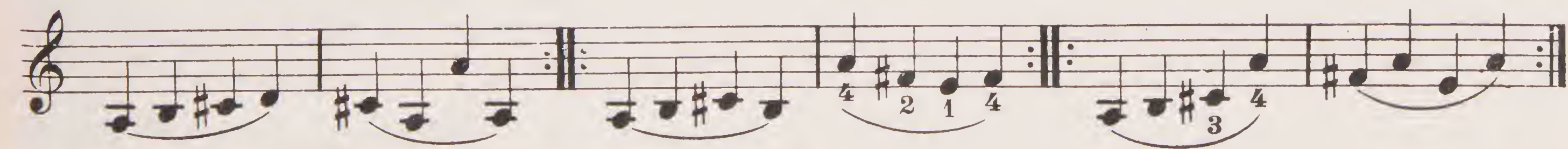
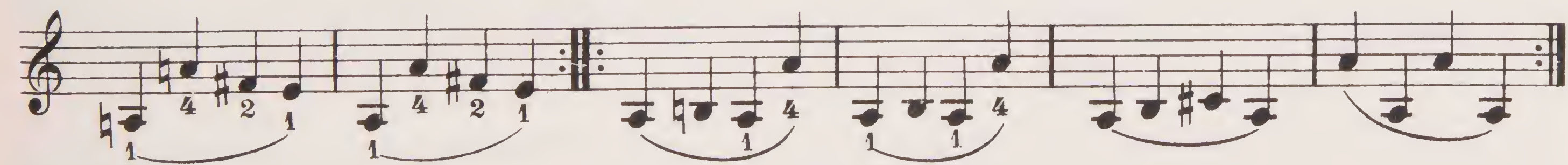
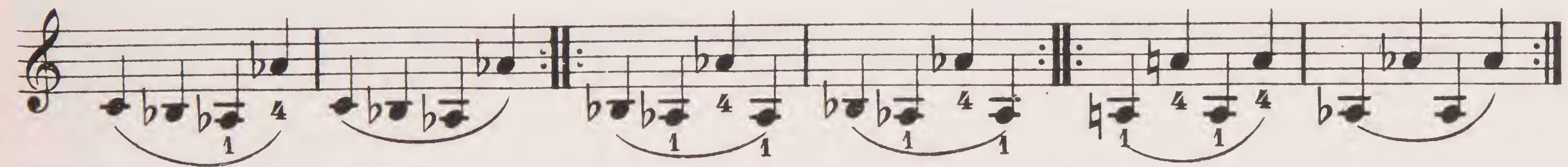




Freier Einsatz.  
Free Attack.



G Saite.  
G string.



Freier Einsatz.  
Free Attack.





A Saite.  
string.

The musical score is divided into two systems, each containing four staves. The first system is in C major, 4/4 time, and the second system is in G major, 4/4 time. Both systems feature complex melodic lines with many triplets and slurs. The notation includes various accidentals (sharps, flats, naturals) and fingerings (1-4). The piece concludes with a double bar line and repeat signs.



Sheet music for guitar and string. The score consists of 11 staves. The first four staves are for guitar, and the remaining seven staves are for string. The guitar part is in 3/4 time and features various fretted notes, often grouped in pairs or triplets. The string part is in common time (C) and features a series of sixteenth-note patterns, often grouped in pairs or triplets. The key signature is one flat (B-flat). The score includes repeat signs and a double bar line at the end of each staff.

D Saite.  
D string.



## E Saite.

E string.

1 3 1 3 1 3 1 3

2 1 3 2 1 3 2 1 3 2 1 3

3 3 1 3 3 3 1 3 4 4 2 4 4 4 2 4

1 4 3 1 4 3 1 4 3 1 4 3

1 3 4 1 3 3 4 1 3 3 4 1 3

1 4 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2

A 1 2 3 4 1 1 4 3 2 1 4 4 4

1 2 3 4 1 1 4 3 2 1 4 4 4

G 1 2 3 4 1 1 4 3 2 1 4 4 4



**D Saite.**  
**D string.**

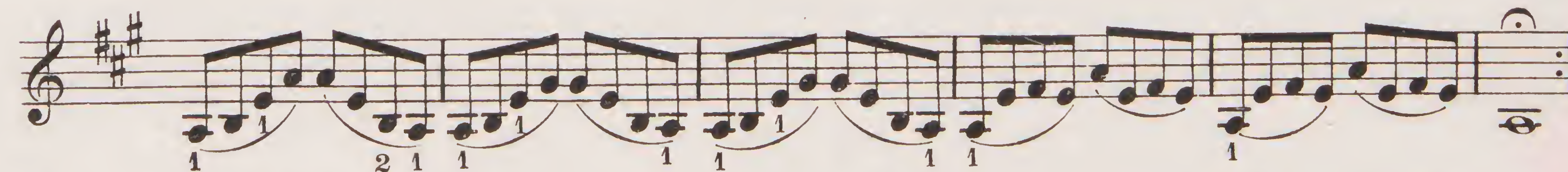
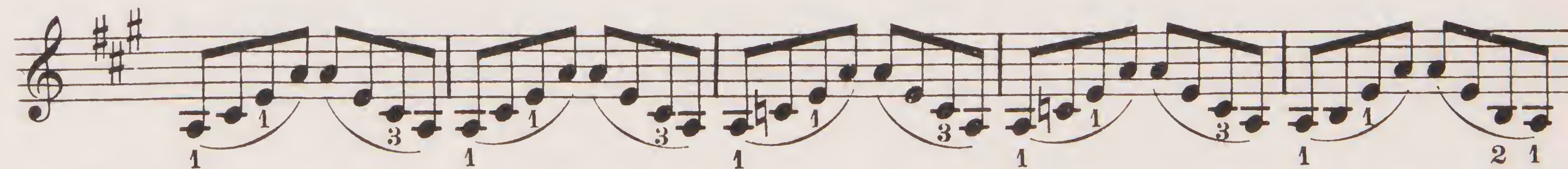
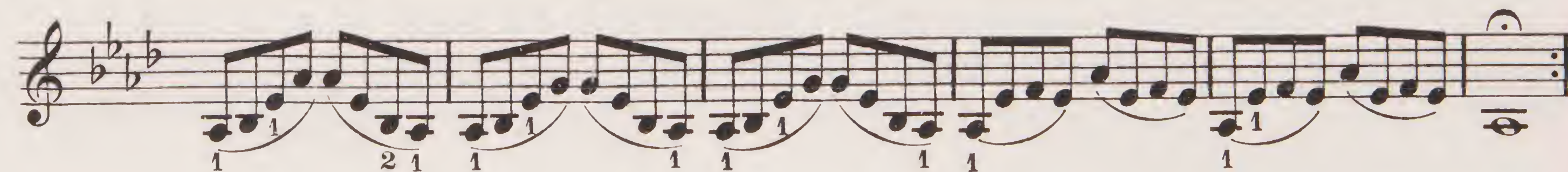
The image displays a musical score for two parts: 'D Saite.' and 'D string.' The score is organized into four systems, each containing two staves. The first system is for the 'D Saite.' part, with a key signature of one sharp (F#) and a common time signature (C). The second system is for the 'D string.' part, with a key signature of one flat (Bb) and a common time signature (C). The third system is for the 'D Saite.' part, with a key signature of one sharp (F#) and a common time signature (C). The fourth system is for the 'D string.' part, with a key signature of one flat (Bb) and a common time signature (C). Each system contains two staves of music, with various musical notations including notes, rests, and fingerings. The notation is written in a standard musical staff format, with notes and rests connected by lines and beams. Fingerings are indicated by numbers 1, 2, 3, and 4. The score is presented in a clear, legible format, with a focus on the musical notation and the specific exercises for the 'D Saite.' and 'D string.' parts.



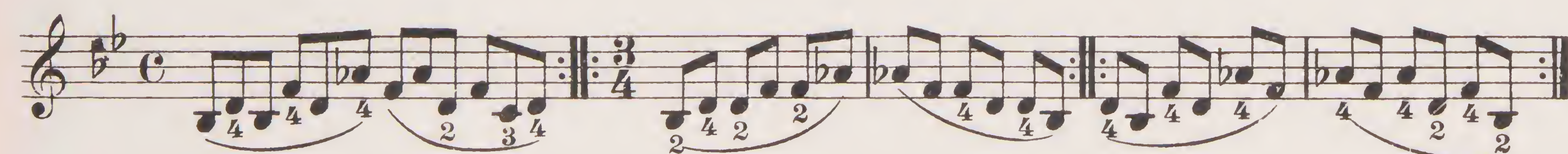
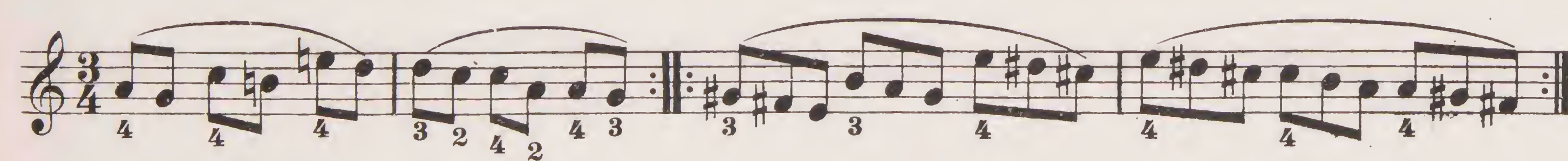


D Saite.

D string.



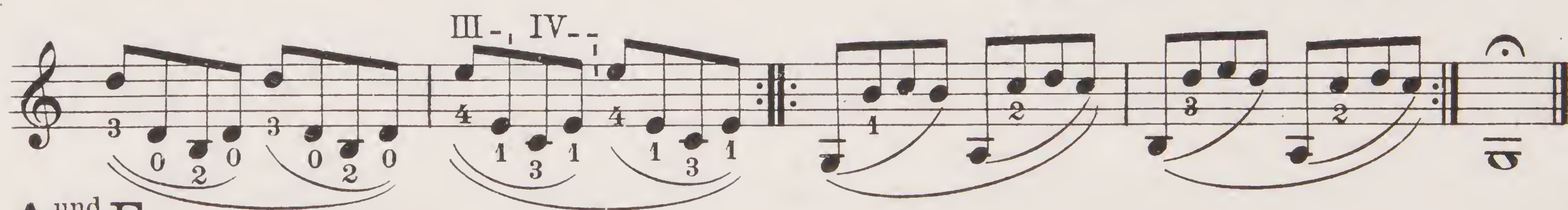
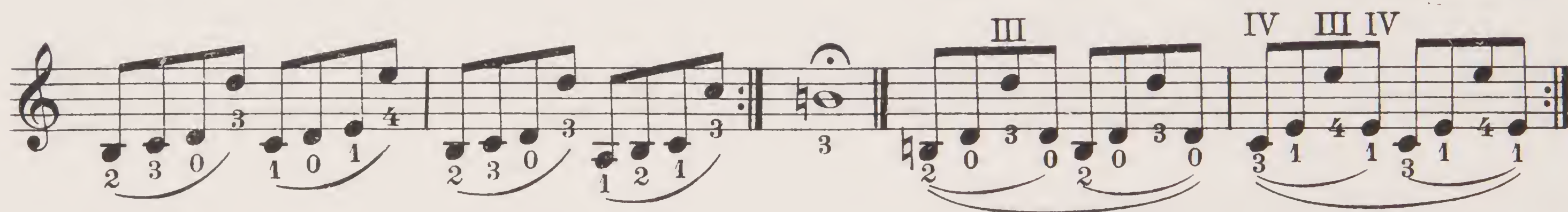
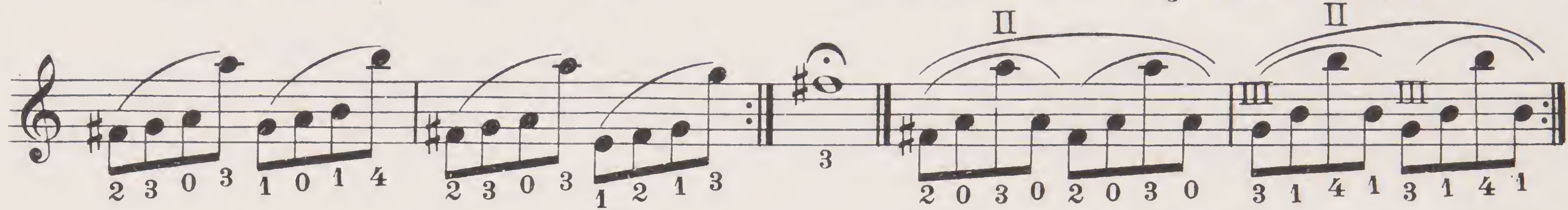






## Über 2 Saiten.

Two Strings.

D und A Saite  
and string



Über 3 Saiten.  
(Three Strings.)

27

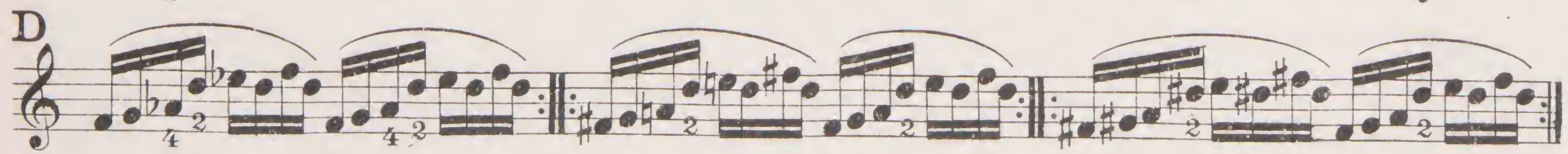
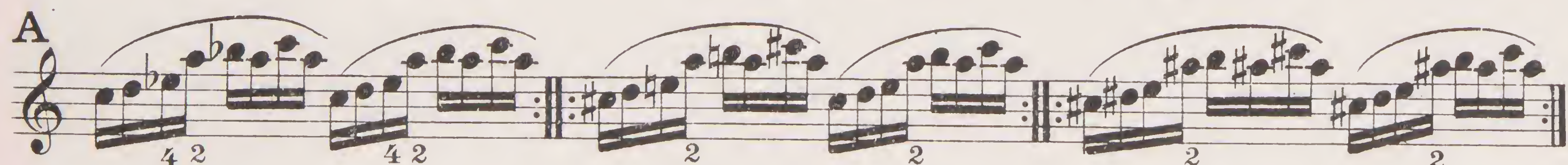
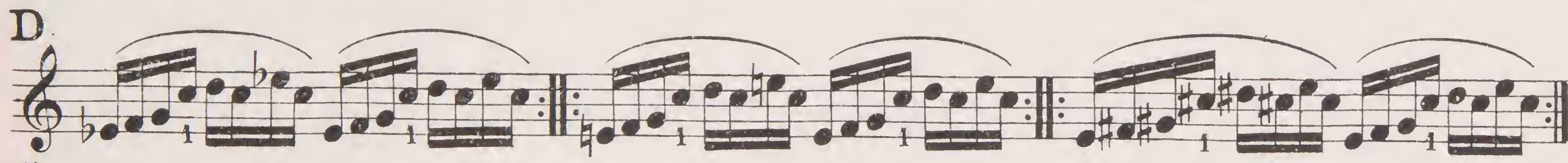
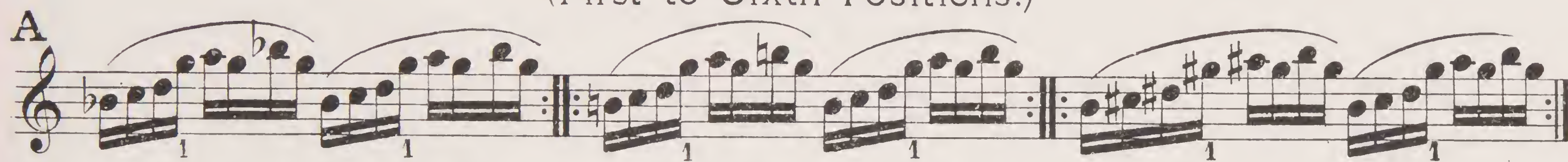
G-D und A Saite  
and string



D-A und E  
and



I.-VI. Lage.  
(First to Sixth Positions.)





G Saite  
string





**E Saite**  
**E string**

The musical score consists of two main sections: **E Saite** (E string) and **D**. Each section contains four staves of music, each with a repeat sign. The **E Saite** section features various fretted notes and fingerings (1, 2, 3, 4) and includes a double bar line with repeat dots. The **D** section also features various fretted notes and fingerings (1, 2, 3, 4) and includes a double bar line with repeat dots.



30  
G Saite  
string

The musical score is organized into six systems, each containing two staves of music. The first system is labeled 'G Saite' and 'string'. The notation includes various musical symbols such as treble clefs, key signatures (one flat), and time signatures. Fingerings are indicated by numbers 1, 2, 3, and 4 below the notes. Techniques like triplets and slurs are used throughout. The systems are labeled with letters A, E, and D, indicating different positions or techniques. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.



The musical score on page 31 consists of six systems of music, each with a treble clef and a key signature of one flat (B-flat). The systems are labeled G, A, and E, indicating the strings to be played. The notation includes various musical symbols such as notes, rests, and accidentals, along with specific fretting and fingering instructions.

**G Saite string**

System 1: Treble clef, key signature of one flat. Fingering: 2 3 3 2, 2 3 3 2, 2 3 3 2, 2 3 3 2.

System 2: Treble clef, key signature of one flat. Fingering: 3 4 4 3, 3 4 4 3, 3 4 4 3, 3 4 4 3.

System 3: Treble clef, key signature of one flat. Fingering: 2 1 4 2, 2 1 4 2, 2 1 4 2, 2 1 4 2.

System 4: Treble clef, key signature of one flat. Fingering: 2 3 3 2, 2 3 3 2, 2 3 3 2, 2 3 3 2.

System 5: Treble clef, key signature of one flat. Fingering: 3 4 4 3, 3 4 4 3, 3 4 4 3, 3 4 4 3.

**A**

System 6: Treble clef, key signature of one flat. Fingering: 1 3 3 1, 1 3 3 1, 1 3 3 1, 1 3 3 1.

System 7: Treble clef, key signature of one flat. Fingering: 2 4 4 2, 2 4 4 2, 2 4 4 2, 2 4 4 2.

System 8: Treble clef, key signature of one flat. Fingering: 1 4 4 1, 1 4 4 1, 1 4 4 1, 1 4 4 1.

**E**

System 9: Treble clef, key signature of one flat. Fingering: 1 3 3 1, 1 3 3 1, 1 3 3 1, 1 3 3 1.

System 10: Treble clef, key signature of one flat. Fingering: 2 4 4 2, 2 4 4 2, 2 4 4 2, 2 4 4 2.

System 11: Treble clef, key signature of one flat. Fingering: 1 4 4 1, 1 4 4 1, 1 4 4 1, 1 4 4 1.



D Saite  
string

1 3 3 1 1 3 3 1 1 3 3 1 1 3 3 1

2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2

1 4 4 1 1 4 4 1 1 4 4 1 1 4 4 1

3 3 1 1 3 3 1 1 3 3 1 1 3 3 1 1

4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2

4 4 1 1 4 4 1 1 4 4 1 1 4 4 1 1

Freier Einsatz.  
Free Attack.

0 1 0 2 0 3 0 4 0 4 0 3 0 2 0 1 2 1 0 1 2 1 0 2 2 1 0 3 2 1 0 4 2 1 0 4 2 1 0 3 2 1 0 2 2 1 0 1

0 1 0 2 0 3 0 4 0 4 0 3 0 2 0 1 2 1 0 1 2 1 0 2 2 1 0 3 2 1 0 4 2 1 0 4 2 1 0 3 2 1 0 2 2 1 0 1

0 1 0 2 0 3 0 4 0 4 0 3 0 2 0 1 2 1 0 1 2 1 0 2 2 1 0 3 2 1 0 4 2 1 0 4 2 1 0 3 2 1 0 2 2 1 0 1

0 1 0 2 0 3 0 4 0 4 0 3 0 2 0 1 2 1 0 1 2 1 0 2 2 1 0 3 2 1 0 4 2 1 0 4 2 1 0 3 2 1 0 2 2 1 0 1



Übungen.  
Studies.

33

A Saite  
A string

[illegible]



**D** Saite  
string

**D Saite**  
string

The image displays a page of musical notation for a string instrument, specifically for the D Saite (string). The notation is written on six staves, each featuring a treble clef and a key signature of two sharps (D major). The music is organized into measures, with some measures containing multiple notes and others containing single notes. The notation includes various musical symbols such as treble clefs, key signatures (two sharps), and fingerings (numbers 1-4). The music is written in a style typical of early 20th-century music books.

## G

The image displays a page of musical notation for guitar, consisting of five staves. Each staff contains two measures of music, with various fingerings and techniques indicated by numbers and symbols. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music is written in a style typical of guitar sheet music, with notes, rests, and fingerings clearly marked.



**A Saite**  
A string

The musical score for 'A Saite' (A string) is written in E major (three sharps) and common time (C). It consists of ten staves of music. The first staff begins with a treble clef and a key signature of three sharps. The subsequent staves continue the melody, with some staves featuring a 3/4 time signature change. Fret numbers (0-4) and fingerings (1-4) are indicated below the notes throughout the piece. The score includes various musical notations such as slurs, ties, and repeat signs.

0 2 1 3 1 3 2 2 1 3 2 2 1 3 2 4 4 2 3 1 2 2 3 1 2 2 3 1 2 1 2 0

0 3 1 4 2 3 1 4 2 3 1 4 2 4 3 2 4 2 4 1 3 2 4 1 3 2 4 1 3 0 1 2 0 2 1 3 2 4 1 3 2 4 3 4 3 2 1 2

4 3 4 2 4 1 4 2 3 1 2 0 1 2 1 0 0 3 1 4 2 3 1 3 2 4 3 2 4 2 4 1 3 2 4 1 3 0 1 2

0 4 3 0 1 4 3 1 2 4 3 2 3 4 3 3 3 4 3 3 2 4 3 2 1 4 3 1 0 4 3 0

0 3 4 1 2 4 3 1 2 4 3 1 0 4 3 0 0 1 0 3 1 3 2 4 1 3

0 2 1 3 1 3 2 2 1 3 2 2 1 3 2 4 4 2 3 1 2 2 3 1 2 2 3 1 2 1 2 0

0 3 1 4 2 3 1 4 2 3 1 4 2 4 3 2 4 2 4 1 3 2 4 1 3 2 4 1 3 0 1 2 0 2 1 3 2 4 1 3 2 4 3 4 3 2 1 2

4 3 4 2 4 1 4 2 3 1 2 0 1 2 1 0 0 3 1 4 2 3 1 3 2 4 3 2 4 2 4 1 3 2 4 1 3 0 1 2

0 4 3 0 1 4 3 1 2 4 3 2 3 4 3 3 3 4 3 3 2 4 3 2 1 4 3 1 0 4 3 0

0 3 4 1 2 4 3 1 2 4 3 1 0 4 3 0 0 1 0 3 1 3 2 4 1 3



## D Saite

D string

The musical score is divided into two systems, each containing five staves. The first system is for the D Saite (D string) in D major (one sharp) and common time (C). The second system is for the G Saite (G string) in G major (two sharps) and common time (C). Each staff contains a melodic line with fingerings indicated by numbers 0-4 below the notes. The score includes various musical notations such as slurs, repeat signs, and a 3/4 time signature change in the third staff of the first system.



## Studies with two Strings.

37

**D und A Saiten**  
*and* **A string**

1 2 1 3 4 1

[illegible]

**A und E**  
*and*



The second system of musical notation continues the melody. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff. It features a series of eighth notes, some beamed together, and a final measure with a double bar line. Below the staff, there are fingerings: '3' and '4' under the first two measures, and '1 2 1 2 3 4' under the next two measures. A large, sweeping slur covers the entire system.

G und D  
and

The first system of the musical score for 'The Merry-Go-Round' is written on a single staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody starts with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. This is followed by a quarter rest, then eighth notes B4 and A4, and a quarter note G4. The next measure contains eighth notes F#4 and E4, and a quarter note D4. The system concludes with a double bar line, a repeat sign, and a key signature change to one flat (Bb). The melody then continues with a quarter note Bb4, followed by eighth notes Ab4 and Gb4, and a quarter note F4. This is followed by a quarter rest, then eighth notes E4 and D4, and a quarter note C4. The system ends with a double bar line.

**D und A**  
and

0 1 1 1 3 4 3 1 1 3 1

0 1 1 1 3 4 3 1 1 3 1

The first system of the musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of two phrases. The first phrase starts on a whole note G4 (F#4) and rises stepwise to a whole note D5 (C#5). The second phrase starts on a whole note D5 (C#5) and descends stepwise to a whole note G4 (F#4). The notes are: G4, A4, B4, C5, D5, C5, B4, A4, G4. The fingering for the first phrase is 0, 2, 0, 1, 1, 3, 4, 3, 1, 3. The fingering for the second phrase is 0, 2, 0, 1, 1, 3, 4, 3, 1, 3. The system ends with a repeat sign.

The 'Fingering' section consists of four measures of music on a single staff. The first measure is in B-flat major (two flats) and 2/4 time. It begins with a treble clef and a key signature of two flats. The melody is: B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter). The fingering is: 1 (under B4), 1 (under C5), 2 (under D5), 1 (under E5), 3 (under F5), 4 (under E5), 3 (under D5), 1 (under C5), 4 (under B4). The second measure is identical to the first. The third measure is in D major (two sharps) and 2/4 time. It begins with a treble clef and a key signature of two sharps. The melody is: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The fingering is: 1 (under D4), 1 (under E4), 2 (under F#4), 1 (under G#4), 3 (under A4), 4 (under G#4), 3 (under F#4), 1 (under E4), 4 (under D4). The fourth measure is identical to the third. The section ends with a double bar line.



A und E Saite.  
and string.

First system (measures 1-4): Treble clef, key signature of two sharps (F# and C#). Notes are A4, B4, C#5, D5, E5, D5, C#5, B4, A4. Fingering: 0, 1, 1, 1, 3, 4, 3, 1, 1, 3, 1. A slur covers measures 1-4.

Second system (measures 5-8): Treble clef, key signature of two sharps. Notes are A4, B4, C#5, D5, E5, D5, C#5, B4, A4. Fingering: 1, 3, 1, 1, 3, 4, 1, 1, 3, 1, 1, 3, 4, 1. A slur covers measures 5-8.

Third system (measures 9-12): Treble clef, key signature of two sharps. Notes are A4, B4, C#5, D5, E5, D5, C#5, B4, A4. Fingering: 0, 2, 0, 1, 1, 3, 4, 3, 1, 3, 0, 2, 0, 1, 1, 3, 4, 3, 1, 3. A slur covers measures 9-12.

Fourth system (measures 13-16): Treble clef, key signature changes to one flat (Bb and F). Notes are A4, B4, C#5, D5, E5, D5, C#5, B4, A4. Fingering: 1, 1, 2, 1, 3, 4, 3, 1, 4, 1, 1, 2, 1, 3, 4, 3, 1, 4. A slur covers measures 13-16.

Fifth system (measures 17-20): Treble clef, key signature changes to three sharps (F#, C#, G#). Notes are A4, B4, C#5, D5, E5, D5, C#5, B4, A4. Fingering: 0, 1, 3, 1, 2, 4, 2, 1, 4, 0, 1, 0, 1, 3, 1, 2, 4, 2, 1, 4, 0, 1. A slur covers measures 17-20.

G und D  
and

First system (measures 1-4): Treble clef, key signature of two sharps. Notes are G4, A4, B4, C#5, D5, C#5, B4, A4, G4. Fingering: 0, 1, 1, 3, 4, 3, 1, 1, 3, 1. A slur covers measures 1-4.

Second system (measures 5-8): Treble clef, key signature of two sharps. Notes are G4, A4, B4, C#5, D5, C#5, B4, A4, G4. Fingering: 1, 3, 1, 1, 3, 4, 1, 1, 3, 1, 1, 3, 4, 1. A slur covers measures 5-8.

Third system (measures 9-12): Treble clef, key signature of two sharps. Notes are G4, A4, B4, C#5, D5, C#5, B4, A4, G4. Fingering: 0, 2, 0, 1, 1, 3, 4, 3, 1, 3, 0, 2, 0, 1, 1, 3, 4, 3, 1, 3. A slur covers measures 9-12.

Fourth system (measures 13-16): Treble clef, key signature changes to one flat (Bb and F). Notes are G4, A4, B4, C#5, D5, C#5, B4, A4, G4. Fingering: 1, 1, 2, 1, 3, 4, 3, 1, 4, 1, 1, 2, 1, 3, 4, 3, 1, 4. A slur covers measures 13-16.

Fifth system (measures 17-20): Treble clef, key signature changes to three sharps (F#, C#, G#). Notes are G4, A4, B4, C#5, D5, C#5, B4, A4, G4. Fingering: 0, 1, 3, 1, 2, 4, 2, 1, 4, 0, 1, 0, 1, 3, 1, 2, 4, 2, 1, 4, 0, 1. A slur covers measures 17-20.

D und A  
and

First system (measures 1-4): Treble clef, key signature of two sharps. Notes are D4, E4, F#4, G#4, A4, G#4, F#4, E4, D4. Fingering: 4, 1, 4, 2, 4, 4, 1, 4, 2, 4, 1, 4, 2, 4, 2. A slur covers measures 1-4.

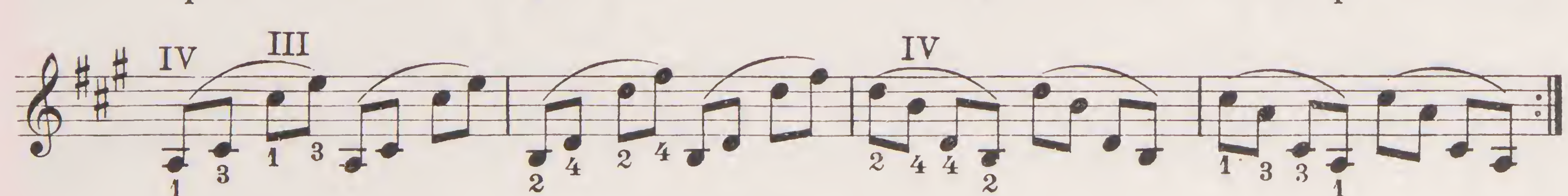
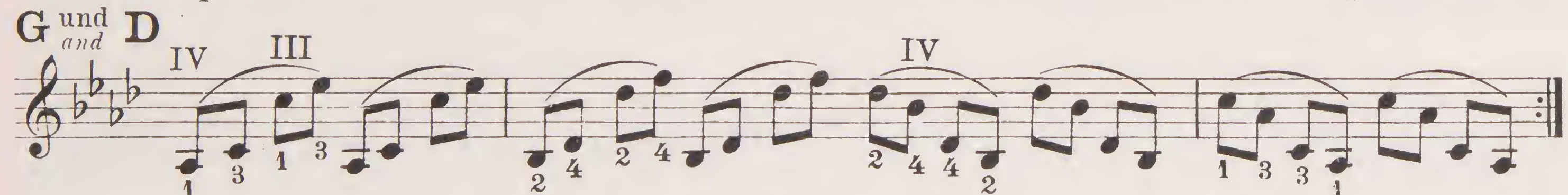
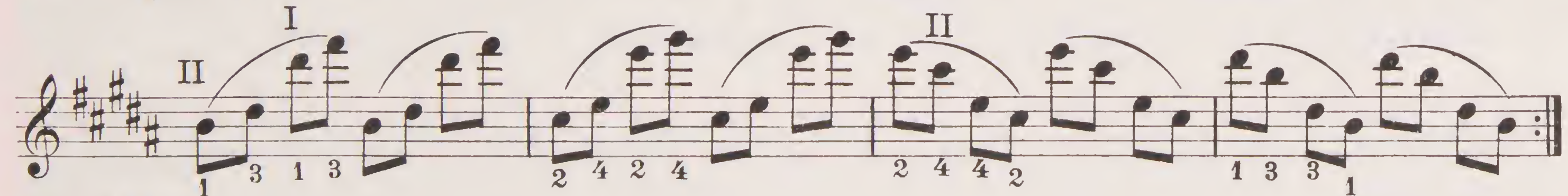
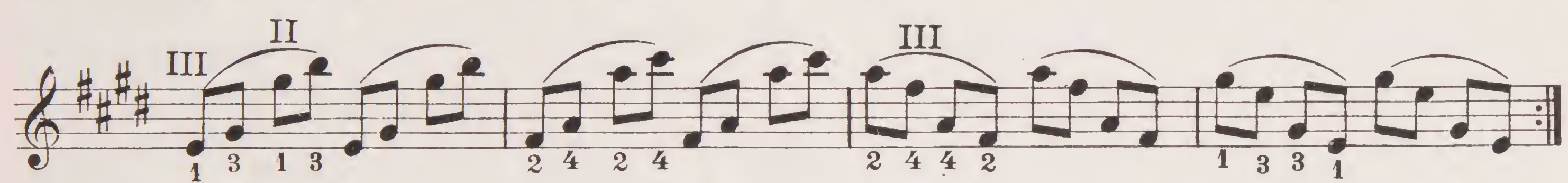
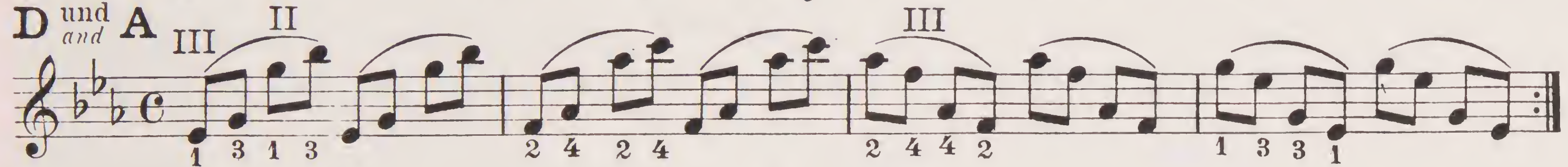
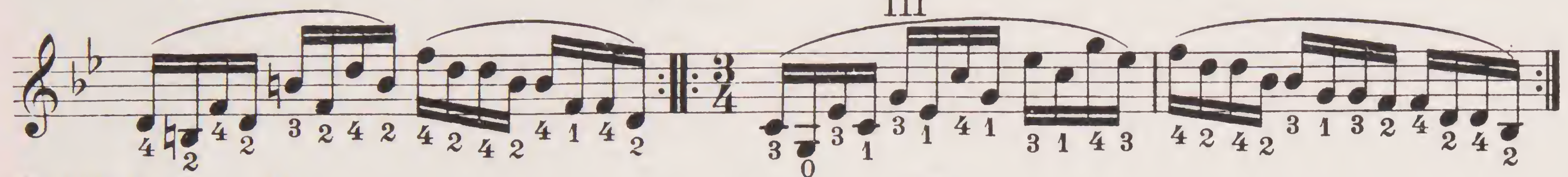
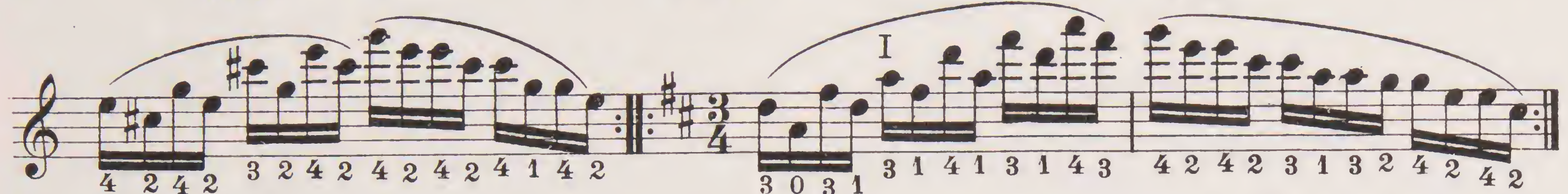
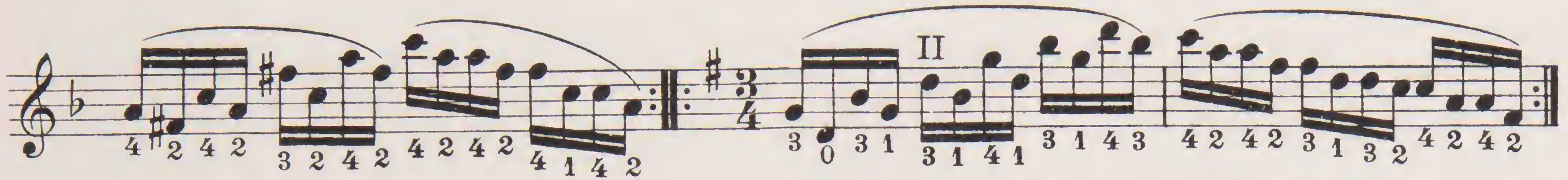
Second system (measures 5-8): Treble clef, key signature of two sharps. Notes are D4, E4, F#4, G#4, A4, G#4, F#4, E4, D4. Fingering: 4, 1, 4, 2, 4, 4, 1, 4, 2, 4, 1, 4, 2, 4, 2. A slur covers measures 5-8.

Third system (measures 9-12): Treble clef, key signature of two sharps. Notes are D4, E4, F#4, G#4, A4, G#4, F#4, E4, D4. Fingering: 4, 1, 4, 2, 4, 4, 1, 4, 2, 4, 1, 4, 2, 4, 2. A slur covers measures 9-12.

Fourth system (measures 13-16): Treble clef, key signature changes to one flat (Bb and F). Notes are D4, E4, F#4, G#4, A4, G#4, F#4, E4, D4. Fingering: 4, 1, 4, 2, 4, 4, 1, 4, 2, 4, 1, 4, 2, 4, 2. A slur covers measures 13-16.

Fifth system (measures 17-20): Treble clef, key signature changes to three sharps (F#, C#, G#). Notes are D4, E4, F#4, G#4, A4, G#4, F#4, E4, D4. Fingering: 4, 2, 4, 2, 3, 2, 4, 2, 4, 2, 4, 2, 4, 1, 4, 2. A slur covers measures 17-20.







## I. - VII. Lage.

First to Seventh Positions.

A Saite.

A string.

The musical score is organized into 12 staves, each representing a different position (I-VII). Each staff contains two lines of music, with various fingerings (1, 2, 0) and accidentals (sharps, flats) indicating the specific notes and techniques for each position. The music is written in a single system, with repeat signs and double bar lines indicating the structure of the exercises.



D Saite

D string.

41

The musical score is organized into two systems, each containing six staves. The staves are labeled with letters: D, G, A, E, D, G. The notation includes various musical symbols such as notes, rests, and fingerings (1, 2, 3). The score is divided into two systems, each containing six staves. The first system consists of staves 1 through 6, and the second system consists of staves 7 through 12. Each system ends with a repeat sign. The music is written in treble clef and features various musical notations including notes, rests, and fingerings (1, 2, 3). The score is divided into two systems of six staves each, with repeat signs indicating the end of each system.



A Saite.

A string.

A string.  
 G  
 D  
 E  
 A  
 G  
 D  
 E



A Saite.

43

A string.

The musical score is for a piece titled "A Saite" for a string instrument, specifically the A string. It is page 43 of a larger work. The score is written for a single string, with the instrument labeled "A string." at the beginning. The notation is arranged in six systems, each containing four staves. The staves are labeled with the notes A, G, D, E, A, G, D, E, A, G, D, E, A, G, D, E, A, G, D, E, A, G, D, E, A, G, D, E. Each staff contains musical notation with various fingerings and articulations. The notation includes many slurs, ties, and finger numbers (1, 2, 3, 4) indicating specific techniques. The key signature is one flat (B-flat), and the time signature is 4/4. The score is a single melodic line for the A string.



A. 6197 F.



A Saite.

A string.

45

The musical score is organized into four groups of three staves each, corresponding to the A, E, D, and G strings. Each staff contains a sequence of notes and rests, with fingerings indicated by numbers 1-4 below the notes. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines.

**A String:** The first four staves show a sequence of notes and rests, with fingerings indicated by numbers 1-4 below the notes. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines.

**E String:** The next four staves show a sequence of notes and rests, with fingerings indicated by numbers 1-4 below the notes. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines.

**D String:** The next four staves show a sequence of notes and rests, with fingerings indicated by numbers 1-4 below the notes. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines.

**G String:** The final four staves show a sequence of notes and rests, with fingerings indicated by numbers 1-4 below the notes. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines.



## Freier Einsatz.

Free Attack.

A Saite.

A string.

The musical score for 'A Saite' (A string) consists of five systems, each with two staves of music. The exercises are written in treble clef with a common time signature (C). The first system is labeled 'A Saite' and 'A string'. The exercises involve various fingerings (0, 1, 2, 3, 4) and accidentals (sharps, naturals). The second system continues the exercises with similar patterns. The third system is labeled 'E' and the fourth is labeled 'D'. The fifth system is labeled 'G'. The exercises are designed for free attack and include various rhythmic and melodic patterns.

## Über 2 Saiten.

Two Strings.

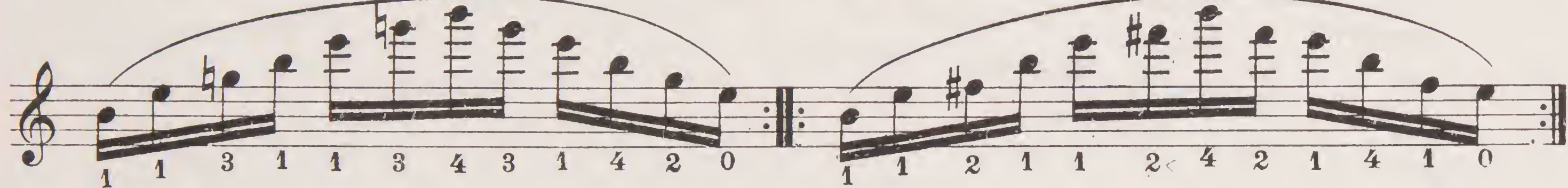
D und A

The musical score for 'Über 2 Saiten' (Two Strings) consists of two systems, each with two staves of music. The exercises are written in treble clef with a 3/4 time signature. The first system is labeled 'D und A'. The exercises involve various fingerings (0, 1, 2, 3, 4) and accidentals (sharps, naturals, flats). The second system continues the exercises with similar patterns. The exercises are designed for free attack and include various rhythmic and melodic patterns.

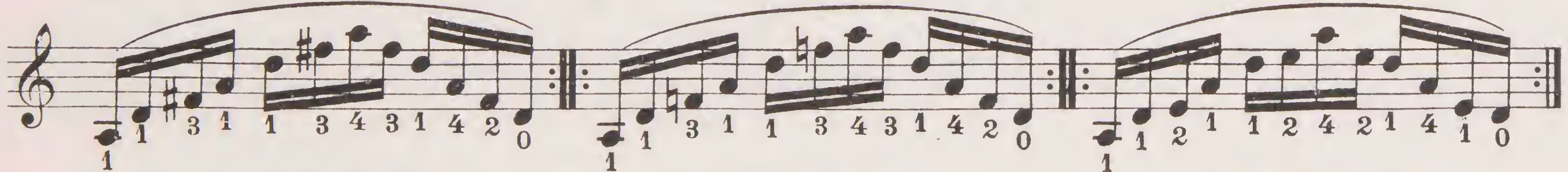
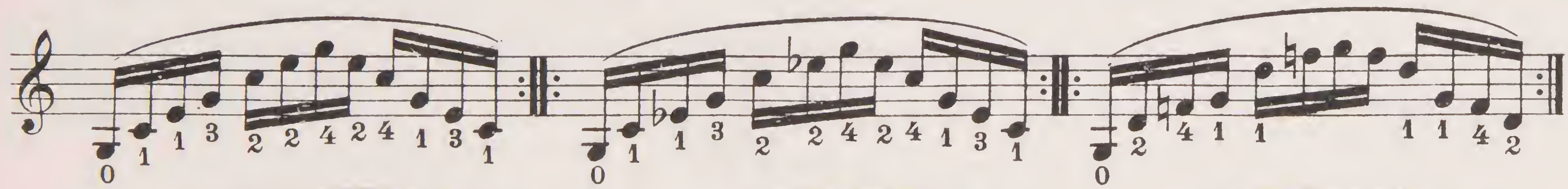




A und E Saite.  
and string.



G und D





**D** und **A** Saite.  
*and* string.

**D and A** *same.*  
*and* **string.**

The musical score for the D and A string consists of six systems of musical notation. Each system contains two staves of music, with the first staff in treble clef and the second staff in bass clef. The music is written in a single key signature (one sharp, F#) and 4/4 time. The notation includes various fingerings (1, 2, 3, 4) and articulations (accents, slurs). The first system is marked with a '0' on the first staff. The second system is marked with a '0' on the first staff. The third system is marked with a '1' on the first staff. The fourth system is marked with a '1' on the first staff. The fifth system is marked with a '1' on the first staff. The sixth system is marked with a '1' on the first staff. The word 'segue' is written above the first staff of the fourth, fifth, and sixth systems.

**A und E**  
*and*

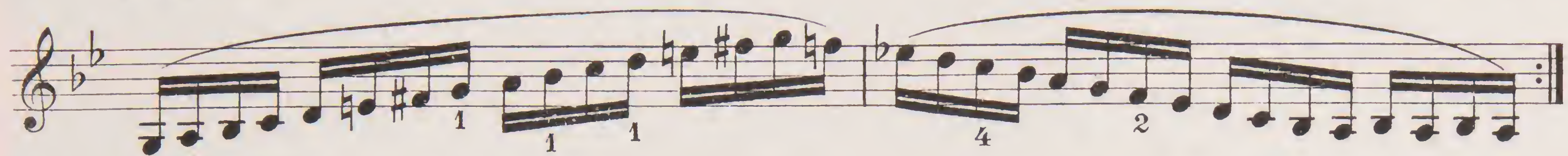
The musical score for the A und E string consists of six systems of musical notation. Each system contains two staves of music, with the first staff in treble clef and the second staff in bass clef. The music is written in a single key signature (one sharp, F#) and 4/4 time. The notation includes various fingerings (1, 2, 3, 4) and articulations (accents, slurs). The first system is marked with a '0' on the first staff. The second system is marked with a '1' on the first staff. The third system is marked with a '1' on the first staff. The fourth system is marked with a '1' on the first staff. The fifth system is marked with a '1' on the first staff. The sixth system is marked with a '1' on the first staff. The word 'segue' is written above the first staff of the fourth, fifth, and sixth systems.



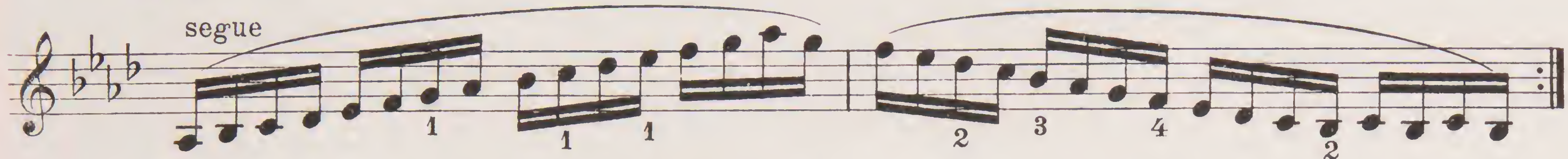
segue



G und D Saite.  
and string.



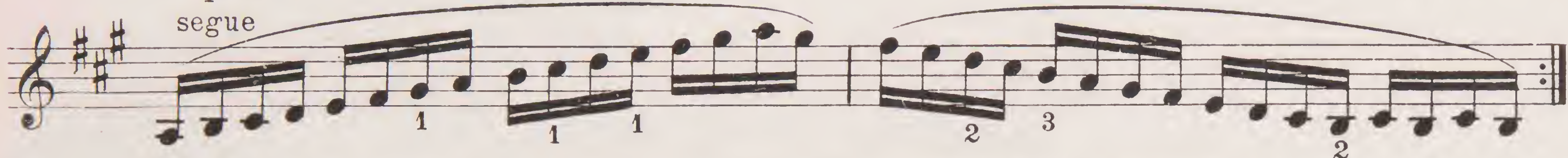
segue



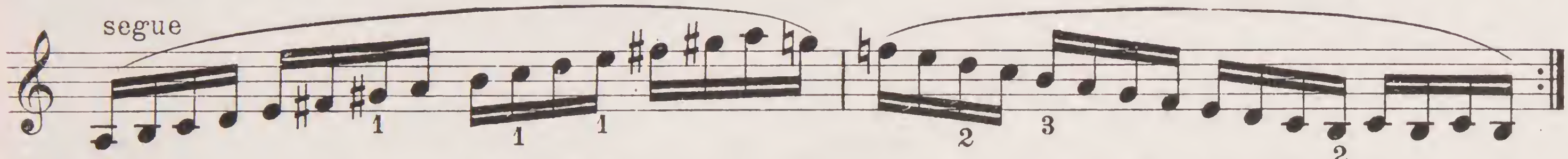
segue



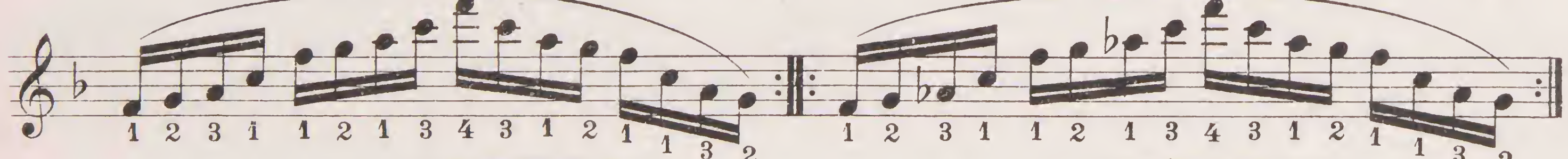
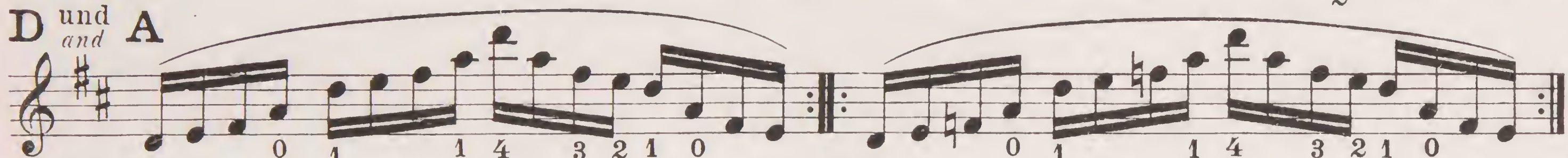
segue



segue



D und A  
and

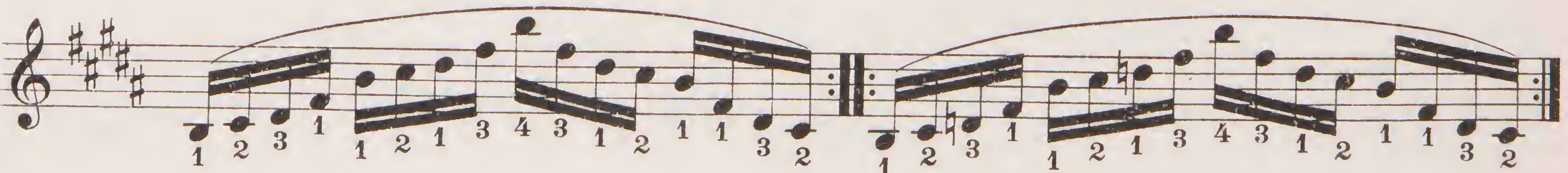
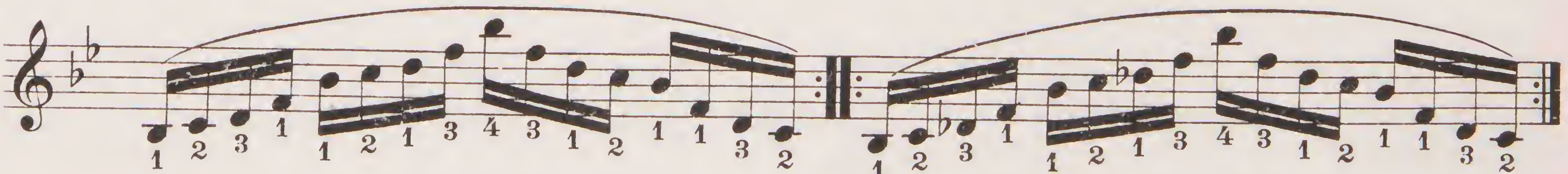
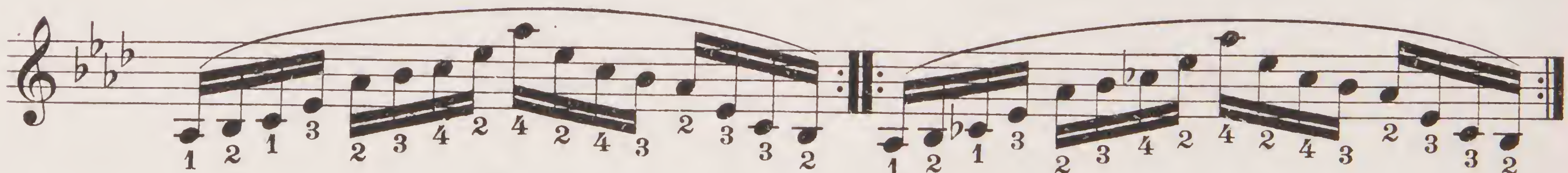
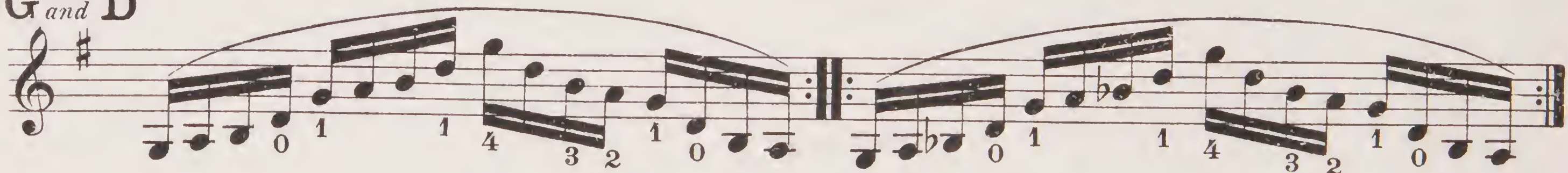




A und Saite  
and E string



G und D  
and D





# Übungen über den ganzen Umfang. Studies over the whole Compass.

51

G Saite

G string

The musical score consists of 12 staves, each representing a different key signature for the G string. The staves are organized into four groups of three, each starting with a key signature change indicated by a double bar line and a key signature symbol. The key signatures are: G major (one sharp), C major (no sharps or flats), F major (one flat), and D major (two sharps). Each staff contains a sequence of notes with fingerings (1, 2, 3, 4) and a final double bar line. The exercises are designed to cover the entire range of the G string, from the lowest note (G2) to the highest note (G4).



## E Saite

E string

The musical score consists of ten staves, each representing a different key signature for the E string. The notation includes eighth and sixteenth notes, often beamed together, with slurs indicating phrasing. Fingerings are indicated by numbers 0-4 below the notes. Some measures include an '8' with a dashed line, possibly indicating an octave or a specific fingering technique. The key signatures progress through various combinations of sharps and flats across the staves.

Staff 1: E major (one sharp). Fingering: 0 1 3 1 2 3 4 3 2 1 4 2. Includes an '8' marking.

Staff 2: E minor (no sharps or flats). Fingering: 0 1 3 1 2 3 4 3 2 1 4 2. Includes an '8' marking.

Staff 3: F# major (two sharps). Fingering: 1 1 2 3 4 3 2 1 3 1. Includes an '8' marking and the word 'loco'.

Staff 4: F# minor (two sharps). Fingering: 2 1 3 1 2 3 4 3 2 1 4 2. Includes an '8' marking.

Staff 5: G major (two sharps). Fingering: 1 1 3 1 2 3 4 3 2 1 4 3. Includes an '8' marking.

Staff 6: G minor (two sharps). Fingering: 2 1 3 1 2 3 4 3 2 1 4 2. Includes an '8' marking.

Staff 7: A major (three sharps). Fingering: 0 2 4 2 1 4 1 1 3 1 3 4 3 1 3 1 1 3 1 4 1 2. Includes an '8' marking.

Staff 8: A minor (three sharps). Fingering: 1 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 3. Includes an '8' marking.

Staff 9: B major (four sharps). Fingering: 2 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 4. Includes an '8' marking.

Staff 10: B minor (four sharps). Fingering: 1 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 3. Includes an '8' marking.

Staff 11: C major (no sharps or flats). Fingering: 1 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 3. Includes an '8' marking.

Staff 12: C minor (no sharps or flats). Fingering: 0 2 4 2 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 2. Includes an '8' marking.

Staff 13: D major (two sharps). Fingering: 0 2 4 2 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 2. Includes an '8' marking.



1 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 3

2 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 4

1 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 3

0 2 4 2 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 2

1 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 3

2 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 4

1 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 3

1 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 3

1 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 3

1 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 3

1 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 3

1 1 3 1 1 4 1 1 3 1 1 3 4 3 1 3 1 1 3 1 1 4 1 3

A Saite string



## E Saite

E string

The musical score consists of 11 staves, each containing a single melodic line for the E string. The notation includes various key signatures (one sharp, two sharps, one flat, two flats, and three flats) and complex fingerings indicated by numbers 0-4 below the notes. Many phrases are marked with a '3' for triplet or an '8' for eighth notes. The staves are organized into three groups: the first group has 4 staves, the second group has 4 staves, and the third group (labeled 'A') has 3 staves. The first staff of the first group begins with a treble clef and a key signature of one sharp (F#). The second staff of the first group begins with a treble clef and a key signature of two sharps (F# and C#). The third staff of the first group begins with a treble clef and a key signature of one flat (Bb). The fourth staff of the first group begins with a treble clef and a key signature of two flats (Bb and Eb). The fifth staff of the first group begins with a treble clef and a key signature of three flats (Bb, Eb, and Ab). The sixth staff of the first group begins with a treble clef and a key signature of one sharp (F#). The seventh staff of the first group begins with a treble clef and a key signature of two sharps (F# and C#). The eighth staff of the first group begins with a treble clef and a key signature of one flat (Bb). The ninth staff of the first group begins with a treble clef and a key signature of two flats (Bb and Eb). The tenth staff of the first group begins with a treble clef and a key signature of three flats (Bb, Eb, and Ab). The eleventh staff of the first group begins with a treble clef and a key signature of one sharp (F#). The first staff of the second group begins with a treble clef and a key signature of two sharps (F# and C#). The second staff of the second group begins with a treble clef and a key signature of one flat (Bb). The third staff of the second group begins with a treble clef and a key signature of two flats (Bb and Eb). The first staff of the third group (labeled 'A') begins with a treble clef and a key signature of one sharp (F#). The second staff of the third group begins with a treble clef and a key signature of two sharps (F# and C#). The third staff of the third group begins with a treble clef and a key signature of one flat (Bb).



3 3 2 2 4 2 1 4 1 2 0 4 3 1 4 3 0 0 1 3 1 3 4 4 3 1 4 3 0 1 3 1 3 4  
 0 1 3 1 1 2 2 1 3 1 3 2 4 2 2 1 3 1 4 1 0 1 4 1 1 4  
 0 1 0 1 1 2 1 2 2 1 2 1 0 4 2 4 0 4 2 4  
 0 4 2 0 4 1 0 4 1 2 4 0 2 0 4  
 0 2 4 2 4 2 4 2 4 2 4 2 1 0 4  
 0 1 3 1 3 4 4 3 1 3 1 0 0 1 3 1 3 4 4 3 1 3 1 0  
 0 1 0 1 0 1 3 1 0 1 3 1 0 1 4 1 0 1 3 1 0 1 3 1

# E Saite

E string

0 1 2 2 1 1 1 1  
 0 1 1 2 3 2 4 3 2 1 3 2 2 0 0 1 1 2 3 1 4 3 2 1 3 1 1 0  
 0 3 1 3 2 3 3 3  
 1 2 2 2 3 3 2 2 4 2 1 4 1 2 0



4 3 1 4 3 0 0 1 3 1 3 4 4 3 1 4 3 0 0 1 3 1 3 4

0 1 3 1 1 2 2 1 3 1 3 2 4 2 2 1 3 1 4 1 0 1

0 1 0 1 1 2 1 2 2 1 2 1 0 4 2 4 0 4 2 4

0 4 2 0 4 1 0 4 1 2 4 0 2 4

0 2 4 4 2 4 2 4 2 4 2 4 2 4 2 1 0 4

0 1 3 1 3 4 4 3 1 3 1 0 0 1 3 1 3 4 4 3 1 3 1 0

0 1 0 1 0 1 0 1 3 1 0 1 3 1 0 1 4 1 0 1 3 1 0 1 3 1

0 1 1 2 3 2 4 3 2 1 3 2 2 0 0 1 1 2 3 1 4 3 2 1 3 1 1 0

0 3 1 3 2 3 3 3 3 2 2 4 2 1 4 1 2 0

4 3 1 4 3 0 0 1 3 1 3 4 4 3 1 4 3 0 0 1 3 1 3 4

Saite string

A. 6197 F.



0 1 3 1 1 2 2 1 3 1 3 2 4 2 2 1 3 1 4 1 0 1 4 1 0 1

0 1 0 1 1 2 1 2 2 1 2 1 0 4 2 4 0 4 2 4

0 4 2 0 4 1 0 4 1 2 4 0 2 0 4

2 4 4 2 4 2 4 2 4 2 4 2 1 0 4

0 1 3 1 3 4 4 3 1 3 1 0 1 3 4 4 3 1 3 1 0

1 0 1 0 1 0 1 3 1 0 1 3 1 0 1 4 1 0 1 3 1 0 1 3 1

0 1 2 2 1 1 1 1 1

0 1 2 3 2 4 3 2 1 3 2 2 0 1 2 3 1 4 3 2 1 3 1 1 0

0 3 1 3 2 3 3 3 1 2 2

3 3 2 2 4 2 1 4 1 2 0 4 3 1 4 3 0 1 3 1 3 4

4 3 1 4 3 0 1 3 1 3 4 0 1 3 1 2 2 1 3 1 4 1 1 4 1 1 4

0 1 0 1 1 2 1 2 2 1 2 1 0 4 2 4 4 2 4



Four staves of musical notation for guitar. The first three staves are in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef. The notation includes arpeggiated chords and various fingerings indicated by numbers 0, 1, 2, 3, 4 below the notes. The first staff has a repeat sign at the end. The second staff has a repeat sign at the end. The third staff has a repeat sign at the end. The fourth staff has a repeat sign at the end.

Über alle Saiten.  
All the Strings.

Seven staves of musical notation for guitar. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is in treble clef with a key signature of three flats (Bb, Eb, Ab). The third staff is in treble clef with a key signature of two sharps (F#, C#). The fourth staff is in treble clef with a key signature of one flat (Bb). The fifth staff is in treble clef with a key signature of two sharps (F#, C#). The sixth staff is in treble clef with a key signature of one flat (Bb). The seventh staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes arpeggiated chords and various fingerings indicated by numbers 1, 4, 0 below the notes. Each staff has a repeat sign at the end.



12 staves of musical notation for guitar, featuring various key signatures and fingerings (1, 2, 4, 8).



[illegible]



**A** und **E** 

**G and D**

III III III III III III

IV IV

segue

## Übungen für Doppelgriffe.

### Studies in Double Stopping.

**D und A Saite**  
*and* **A string**

Studies in Double Stopping.

1/3 1/3 1/3 1/3 segue

**A** und **E**  
and

1 3 1 3 1 3 1 3

segue

**G und D**  
and



segue

**D** und **A**  
*and*

3 3 3 segue

2/4 2/4 2/4 2/4

segue

The musical score is written on a single staff with a treble clef. It begins with a key signature of one flat (B-flat). The first measure contains a half note chord of D3 and A3. The second measure contains a half note chord of D3 and A3. The third measure contains a half note chord of D3 and A3. The fourth measure contains a half note chord of D3 and A3. The fifth measure contains a half note chord of D3 and A3. The sixth measure contains a half note chord of D3 and A3. The seventh measure contains a half note chord of D3 and A3. The eighth measure contains a half note chord of D3 and A3. The ninth measure contains a half note chord of D3 and A3. The tenth measure contains a half note chord of D3 and A3. The eleventh measure contains a half note chord of D3 and A3. The twelfth measure contains a half note chord of D3 and A3. The thirteenth measure contains a half note chord of D3 and A3. The fourteenth measure contains a half note chord of D3 and A3. The fifteenth measure contains a half note chord of D3 and A3. The sixteenth measure contains a half note chord of D3 and A3. The seventeenth measure contains a half note chord of D3 and A3. The eighteenth measure contains a half note chord of D3 and A3. The nineteenth measure contains a half note chord of D3 and A3. The twentieth measure contains a half note chord of D3 and A3. The score is divided into three sections by double bar lines with repeat dots. The first section contains the first four measures. The second section contains the next four measures. The third section contains the final eight measures. The tempo is marked '2/4' at the beginning of each measure. The word 'segue' appears at the end of the first and third sections.

**A** und **E**  
*and*

The musical score is written on a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a time signature of 2/4. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed pairs. There are three repeat signs (double bar lines with dots) in the score. The word "segue" is written below the staff after the first repeat sign. The score ends with a double bar line.

G<sup>und</sup> and D<sup>4</sup>

segue

**D**und *and* **A**

1/3 2/4 1/3 2/4 segue

**A** und **E**  
*and*

1 2 1 2  
3 4 3 4

segue



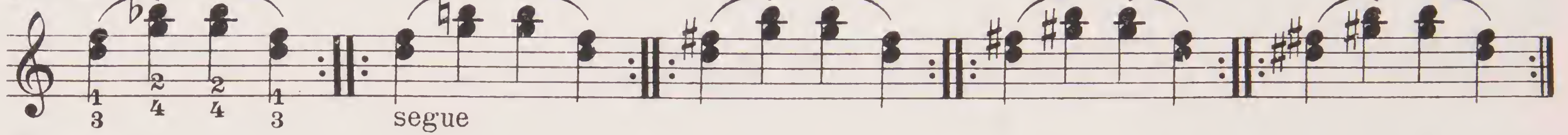
G und D Saite.  
and string.



D und A  
and



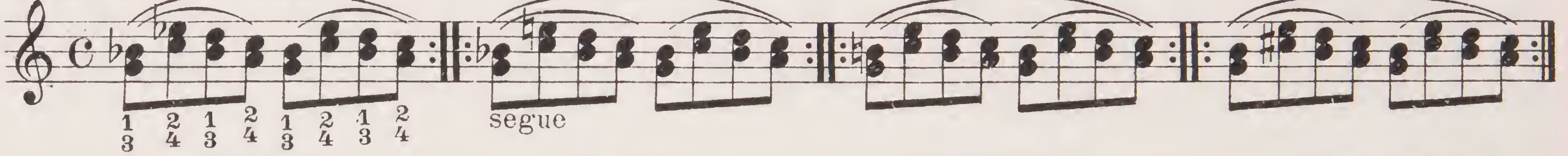
A und E  
and



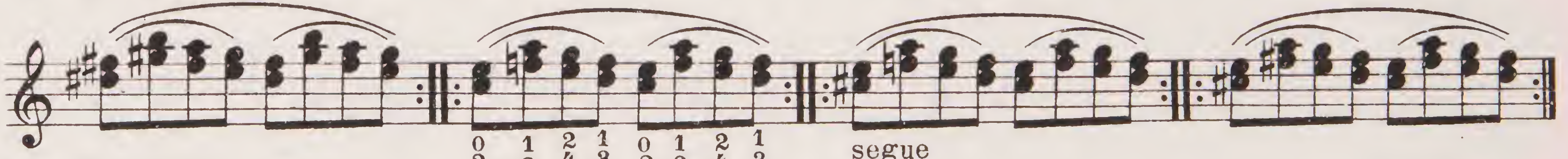
G und D  
and



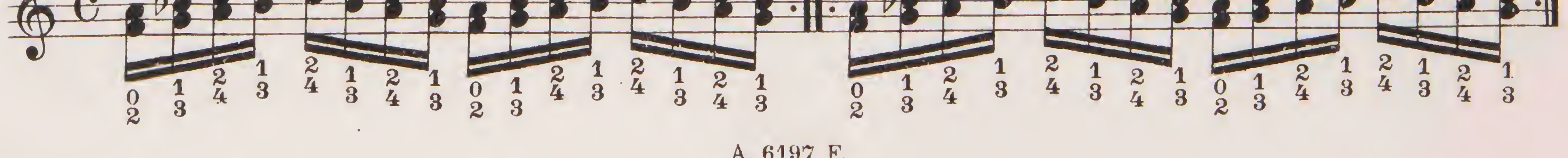
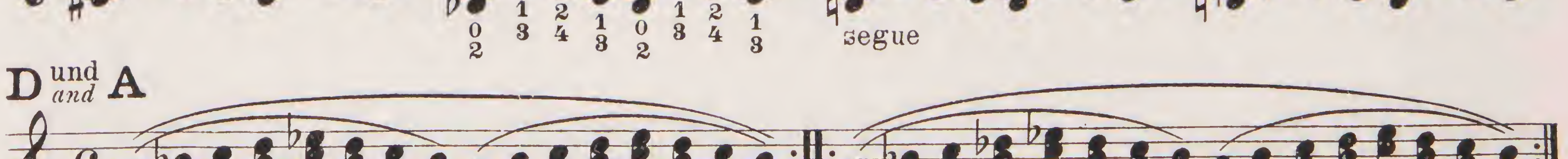
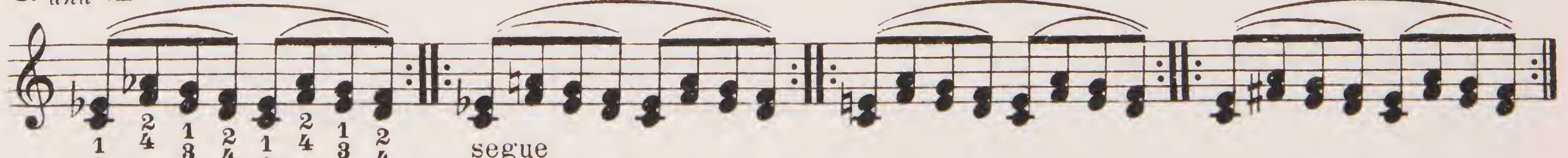
D und A  
and



A und E  
and



G und D  
and





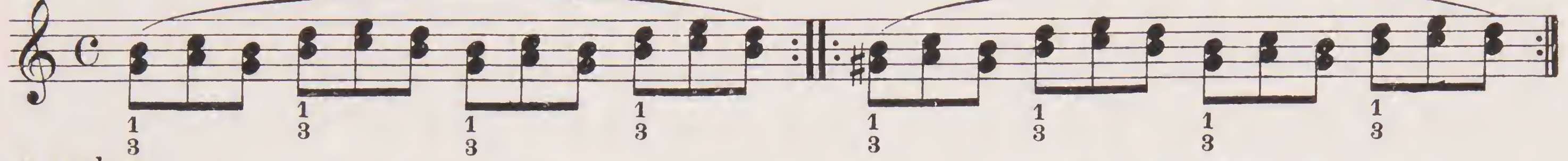
A und D Saite.  
and string.



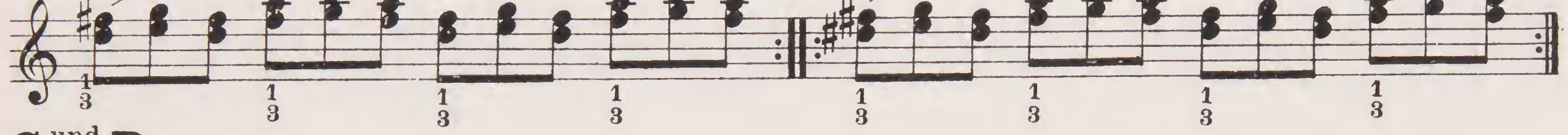
G und D



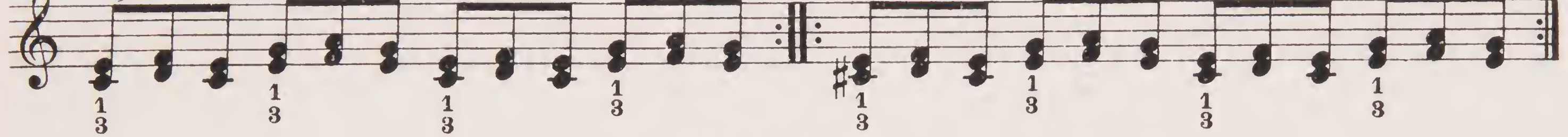
D und A



A und E

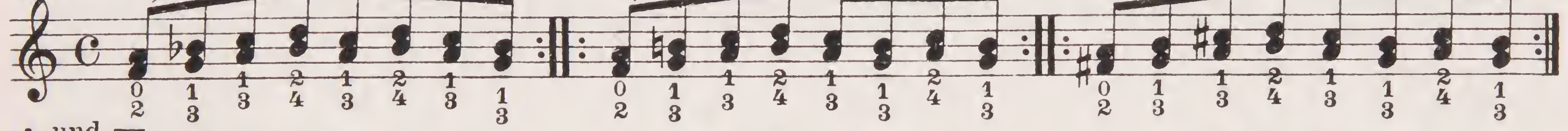


G und D

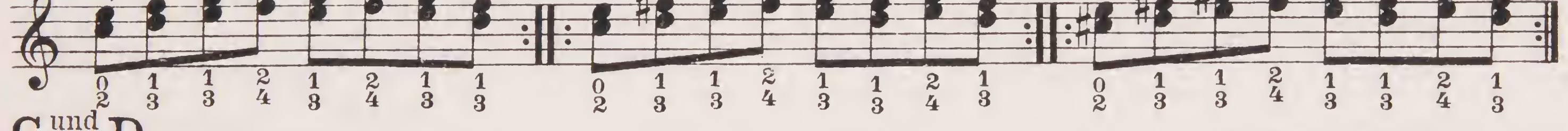


### I.-II. Lage. First and Second Positions.

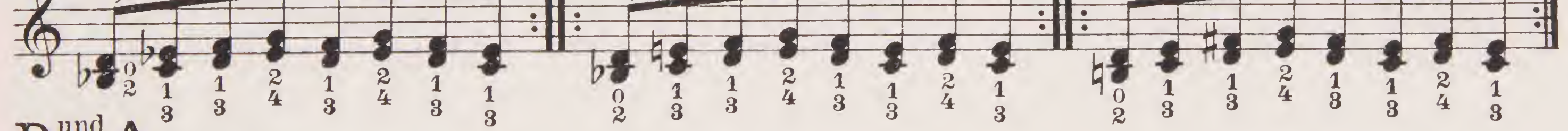
D und A



A und E



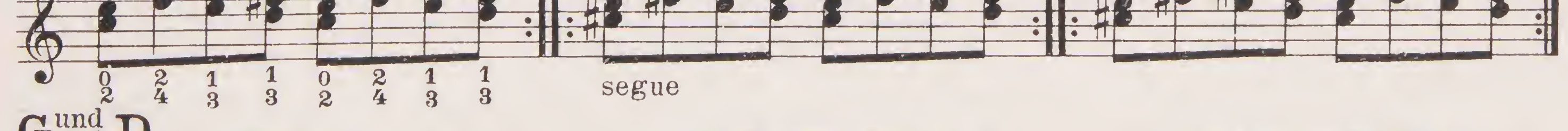
G und D



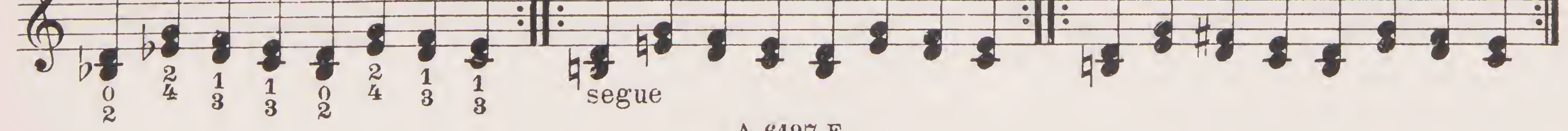
D und A



A und E



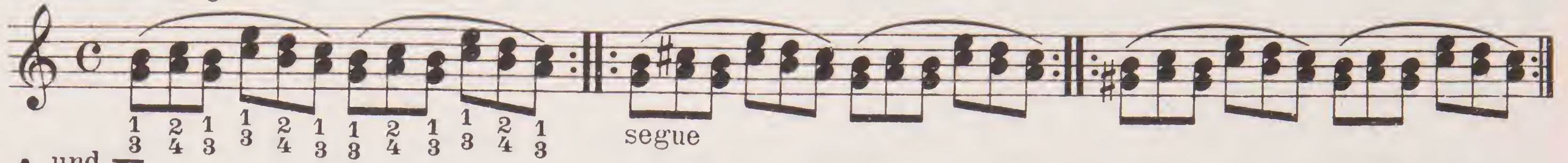
G und D



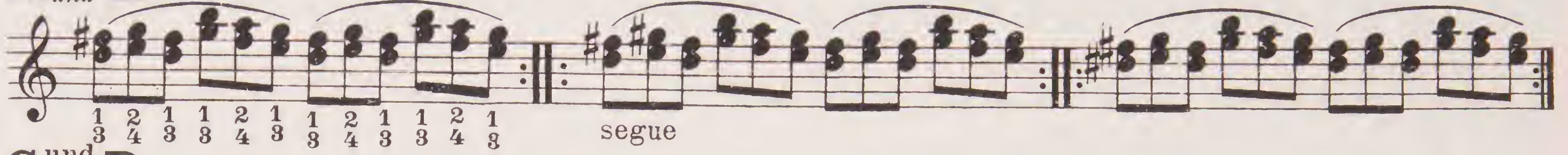


# I. - IV. Lage. First to Fourth Positions.

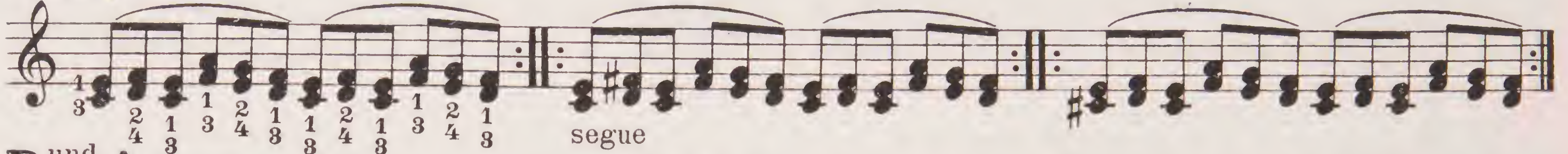
D und A Saite.  
and A string.



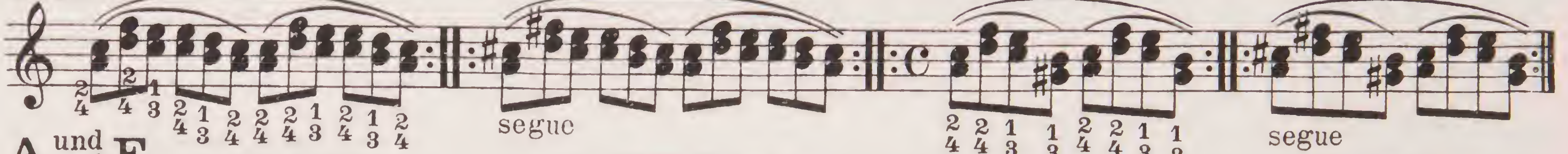
A und E  
and E



G und D  
and D



D und A  
and A



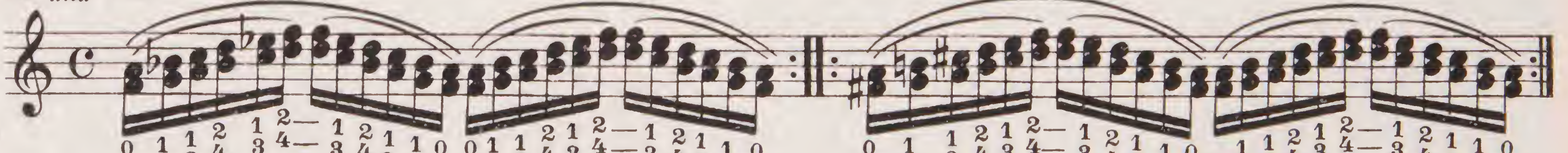
A und E  
and E



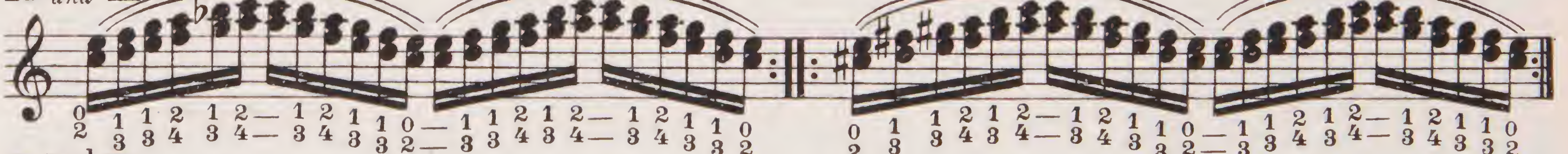
G und D  
and D



D und A  
and A



A und E  
and E



G und D  
and D



# I. - V. Lage. First to Fifth Positions.

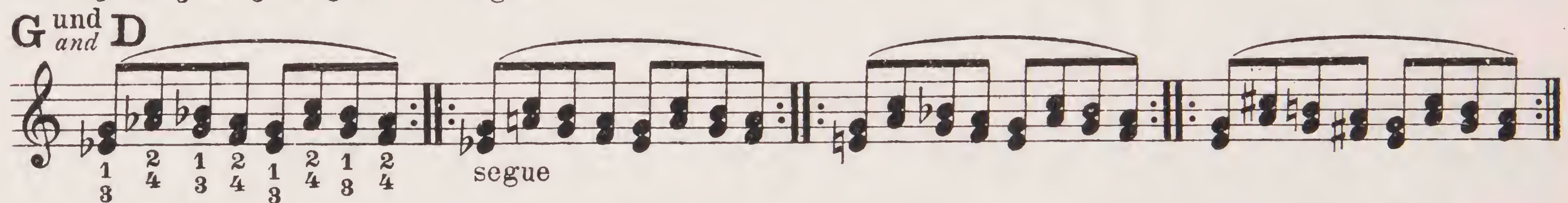
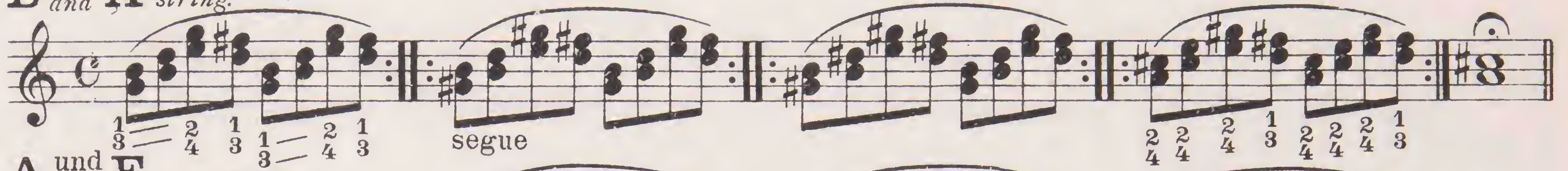
D und A  
and A



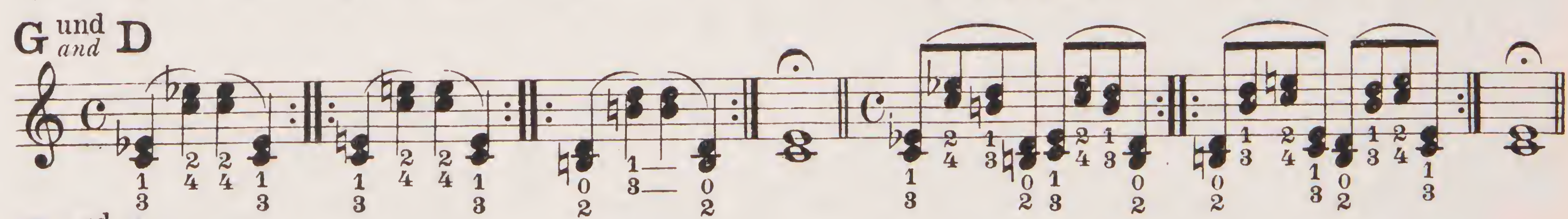
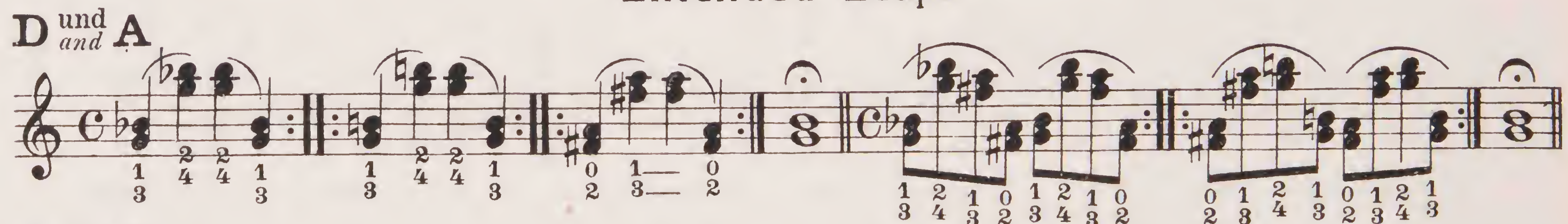






D und A Saite.  
and A string.

### Erweiterte Sprünge. Extended Leaps.



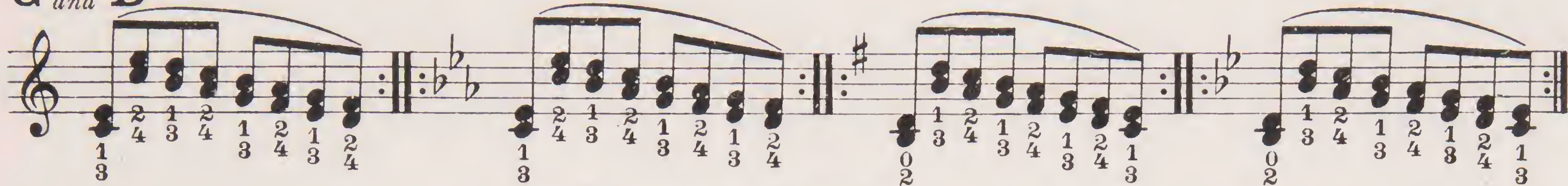


A und E Saite.  
and E string.

67



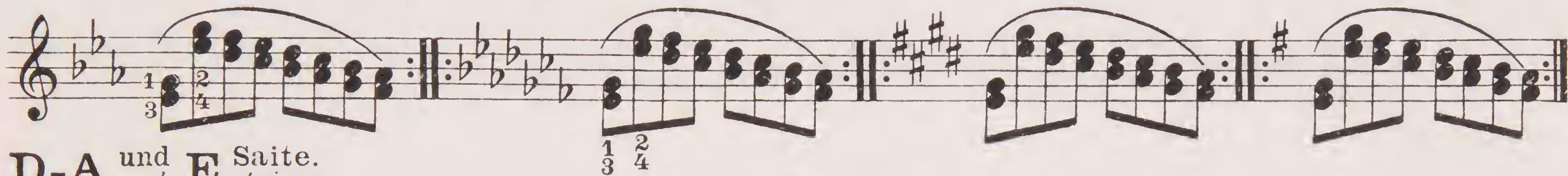
G und D  
and D



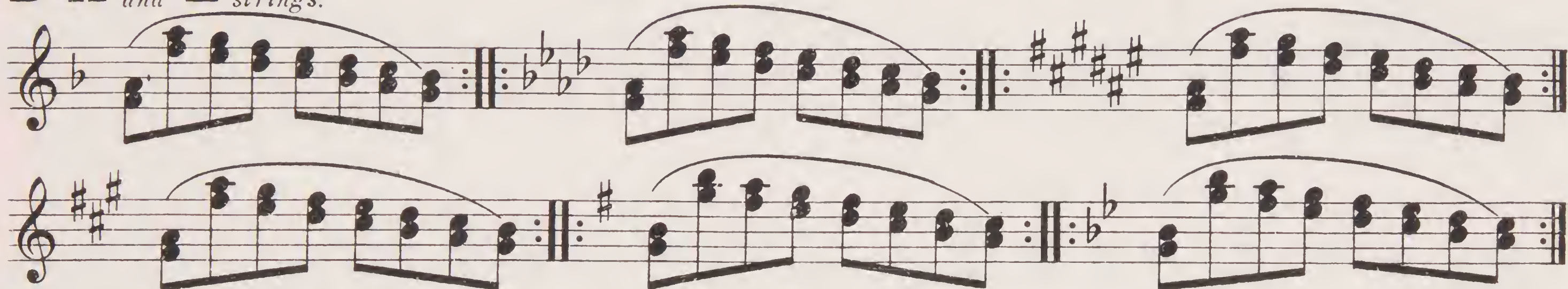
Über die Saiten.

Over the Strings.

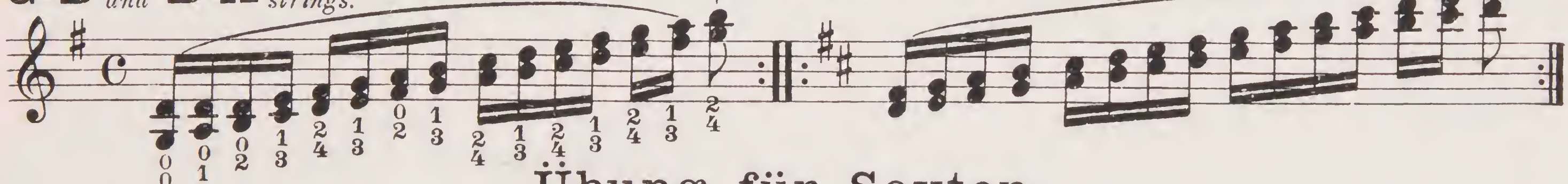
G-D und A Saite.  
and A strings.



D-A und E Saite.  
and E strings.



G-D und D-A Saite.  
and D-A strings.

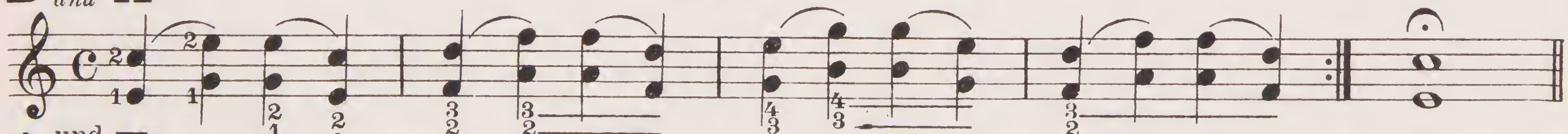


D-A und A-E Saite.  
and A-E strings.

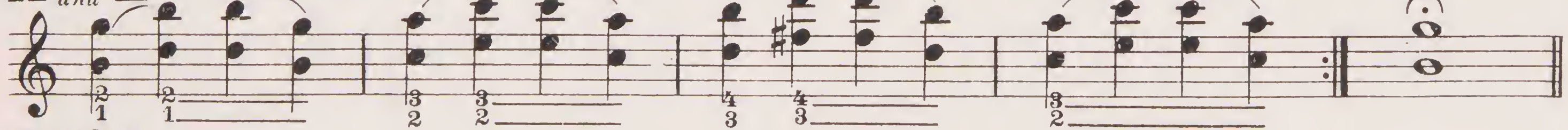
Übung für Sexten.

Study in Sixths.

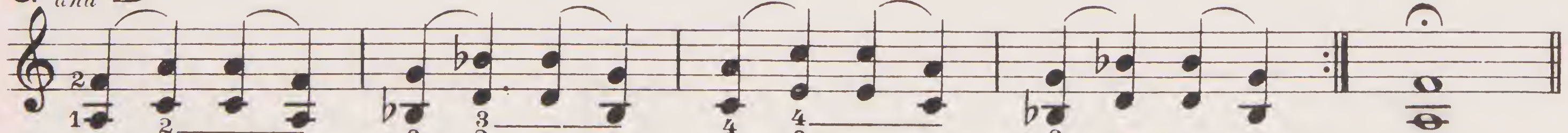
D und A  
and A



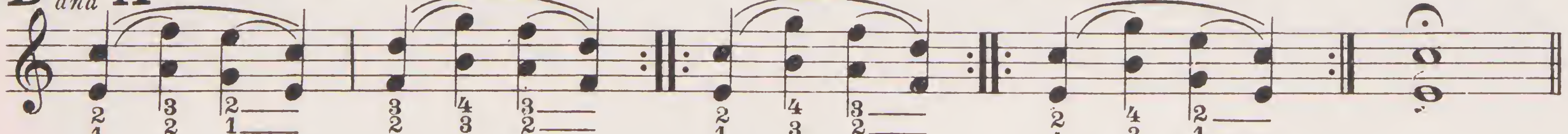
A und E  
and E



G und D  
and D



D und A  
and A





A und E Saite.  
and E string.G und D  
and DD und A  
and AA und E  
and EG und D  
and DWeitere Sprünge.  
More extended Leaps.A und E  
and ED und A  
and A



**G und D Saite.**  
*and D string.*

**A und E**  
*and*

**D und A**  
*and*

**G und D**  
*and*

**A und E**  
*and*

**D und A**  
*and*

**G und D**  
*and*

# Übungen für Oktaven. Studies in Octaves.

**A und E**  
*and*



**D**und **A** Saite.  
*and string.*

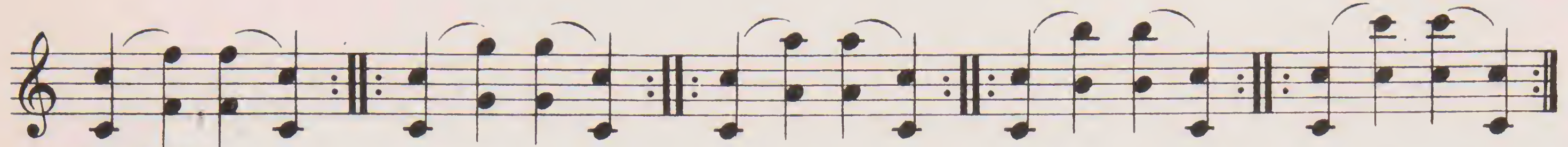
**D** and **A** string.  
and **A** string.

The musical score consists of six staves, each representing a string. The first staff is for the D string and the second for the A string. The notation includes various musical symbols such as treble clefs, time signatures (3/4 and 4/4), and notes with stems and beams. The score is divided into measures by vertical bar lines, with repeat signs (double bar lines with dots) indicating repeated patterns. The notes are written in a standard musical notation style, with stems and beams indicating the rhythm and pitch of the notes. The first staff has a 3/4 time signature and the second has a 4/4 time signature. The notes are written in a standard musical notation style, with stems and beams indicating the rhythm and pitch of the notes.

**G** und **D**  
*and*

The musical score is written for a single melodic line on a treble clef staff in common time (C). The title 'And B' is positioned at the top left. The piece consists of five measures, each followed by a repeat sign (double bar line with two dots). The first measure contains a triplet of eighth notes (G4, A4, B4) and a quarter note (C5), with a '3' over the triplet and a '0' below it. The second measure contains a quarter note (C5), an eighth note (D5), and a quarter note (E5), with a '4' over the eighth note and a '1' below it. The third measure contains a quarter note (E5), an eighth note (F5), and a quarter note (G5), with a '4' over the eighth note and a '1' below it. The fourth measure contains a quarter note (G5), an eighth note (A5), and a quarter note (B5), with a '4' over the eighth note and a '1' below it. The fifth measure contains a quarter note (B5), an eighth note (C6), and a quarter note (D6), with a '4' over the eighth note and a '1' below it. The key signature is one flat (Bb), and the time signature is common time (C). The notation includes various accidentals (sharps, flats, naturals) and repeat signs.





A und E Saite.  
and string.



D und A



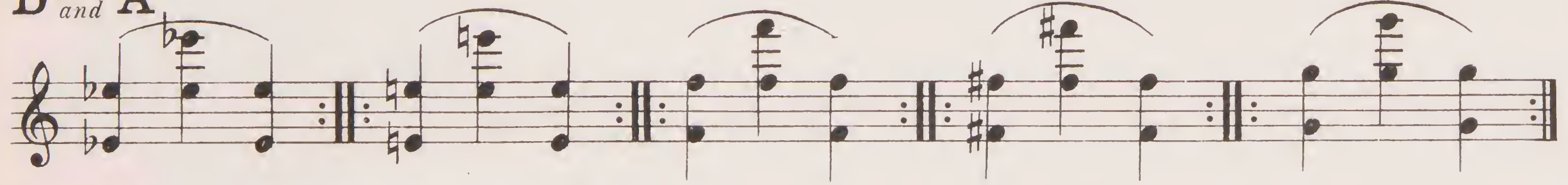
G und D



A und E



D und A



G und D





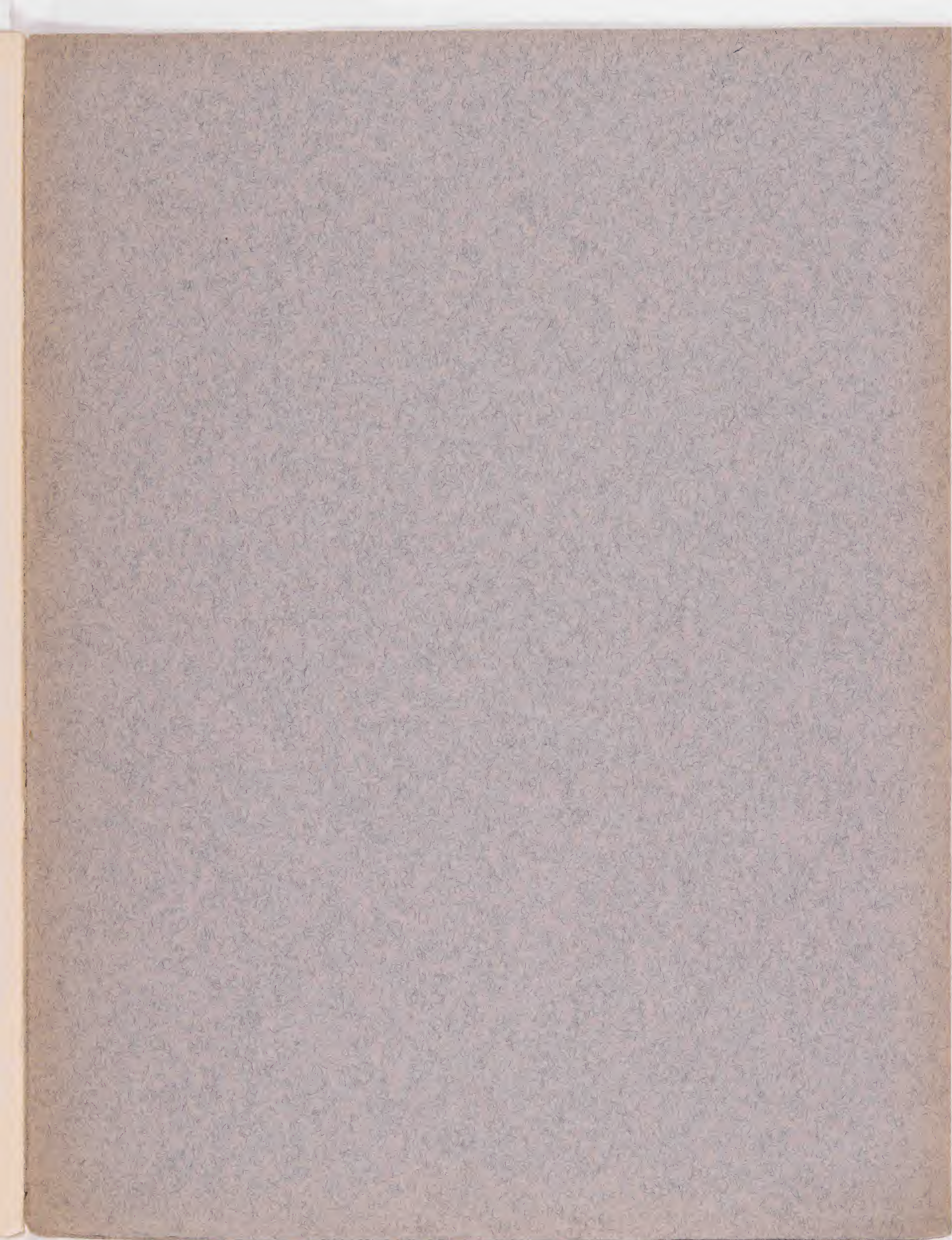
Übung über die Saiten.  
Study over the Strings.

Ten staves of musical notation, each containing a single melodic line. The notation is in treble clef with a 3/4 time signature. The key signature changes across the staves: Staff 1 (one sharp, F#), Staff 2 (three flats, Bb, Eb, Ab), Staff 3 (two sharps, F#, C#), Staff 4 (two flats, Bb, Eb), Staff 5 (three sharps, F#, C#, G#), Staff 6 (one flat, Bb), Staff 7 (three sharps, F#, C#, G#), Staff 8 (one sharp, F#), Staff 9 (three flats, Bb, Eb, Ab), and Staff 10 (three sharps, F#, C#, G#). Each staff features a series of eighth and sixteenth notes, often beamed together, with slurs indicating phrasing. Repeat signs with first and second endings are present at the end of each staff.

Über vier Saiten.  
Over four Strings.

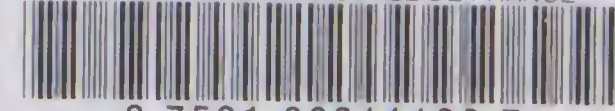
A single staff of musical notation in treble clef with a 3/4 time signature. The key signature is one flat (Bb). The notation consists of a series of chords, primarily triads and dyads, spanning four strings. Some chords are marked with fingerings: 3 0, 4 1, 4 1, 4 1, 3 0, 4 1, 4 1. The staff includes repeat signs with first and second endings.







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